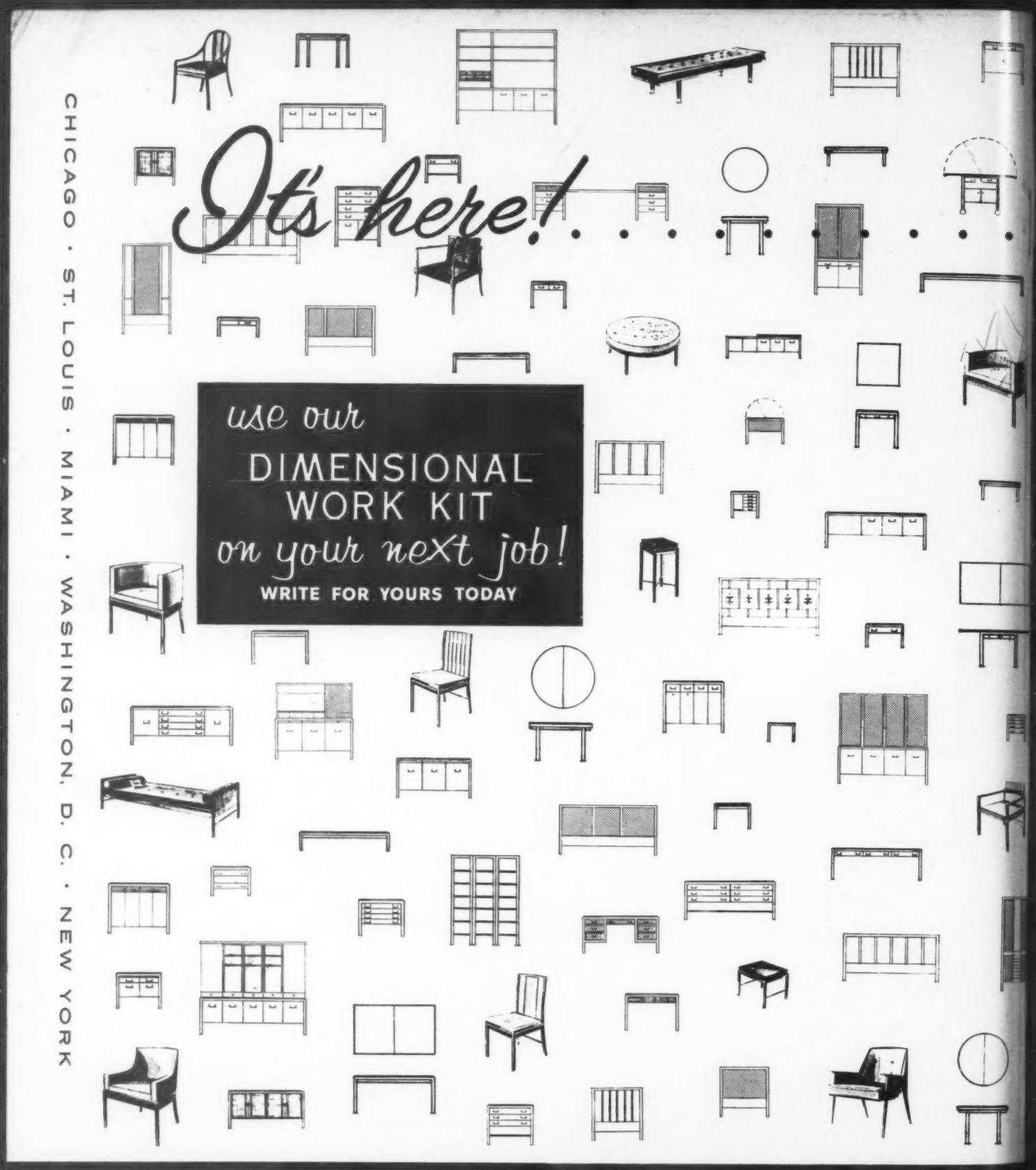
INTERIOR DESIGN

JUNE 1958



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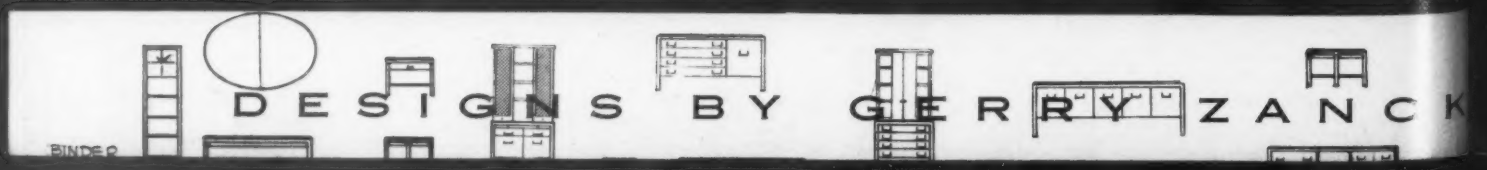

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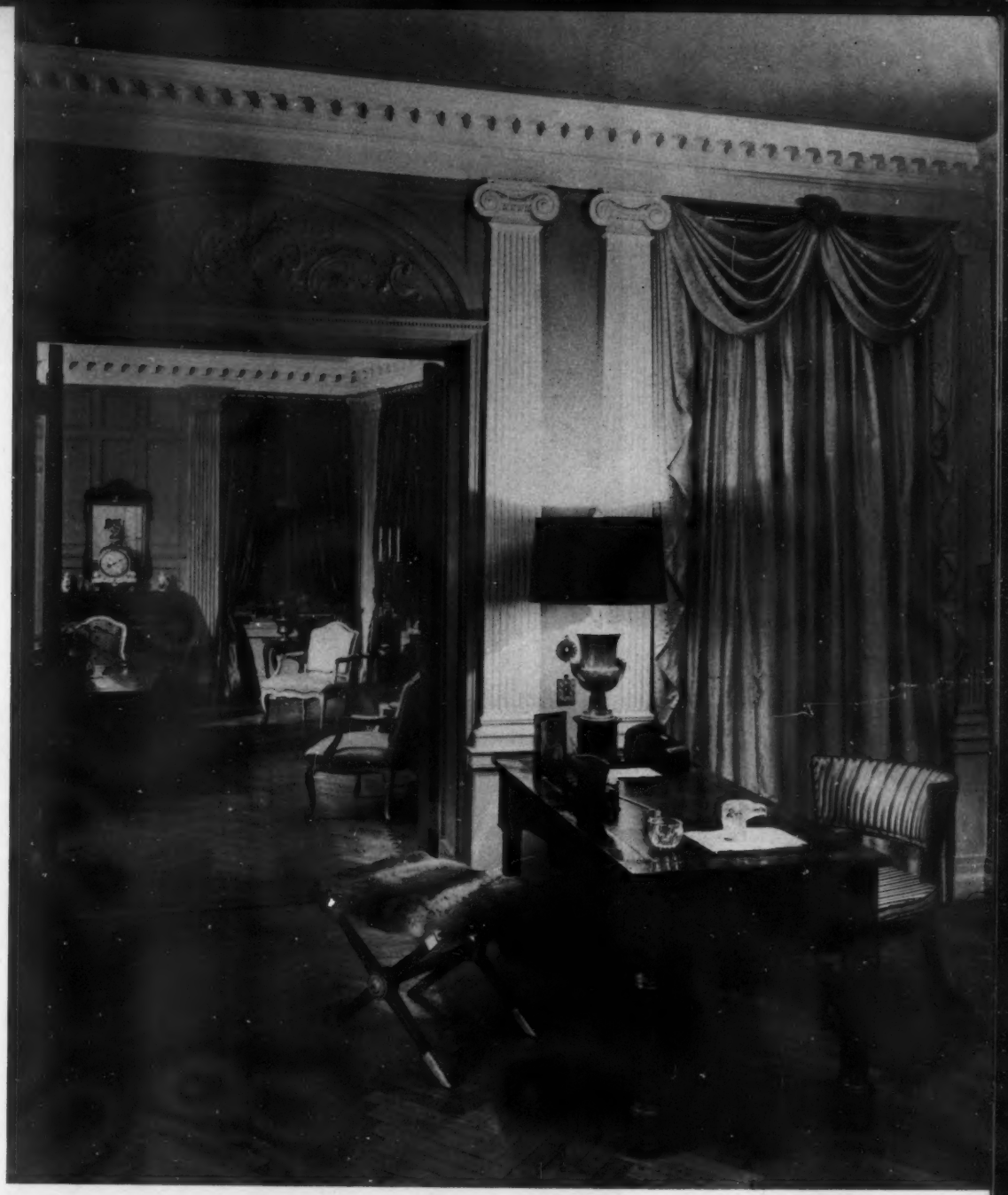
Low paneling in library conceals shelves for books and decorative accessories; antique sofa bed is fitted with cushions in Scalamandrè blue and white striped velvet, complementing Oriental rug in red, green, blue and beige.

Paneling in dining room, right, is painted topaz, enhancing the Scalamandrè glowing burnt orange and black silk on Louis XVI sofa bed and chairs, the same tone of orange in the window draperies of Scalamandrè silk.



Elevation of library wall with view into the dining room, showing draperies of Empire design in Scalamandrè soft yellow silk, contrasted with walls painted military blue, the woodwork white, and Empire desk chair in Scalamandrè colorful striped silk fabric.

Living room, left, is given contemporary look with thoroughly modern arrangement of antique furniture, including Louis XVI chairs in Beauvais tapestry, the sofa and window draperies in Scalamandrè creamy beige silk damask, same color as shaped rug before 18th-century marble mantel flanked by antique mirrors.

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TO THE INTERIOR DESIGNING PROFESSION ONLY COVERING RESIDENTIAL NONRESIDENTIAL OR CONTRACT INTERIORS • NO NEWSSTAND CIRCULATION

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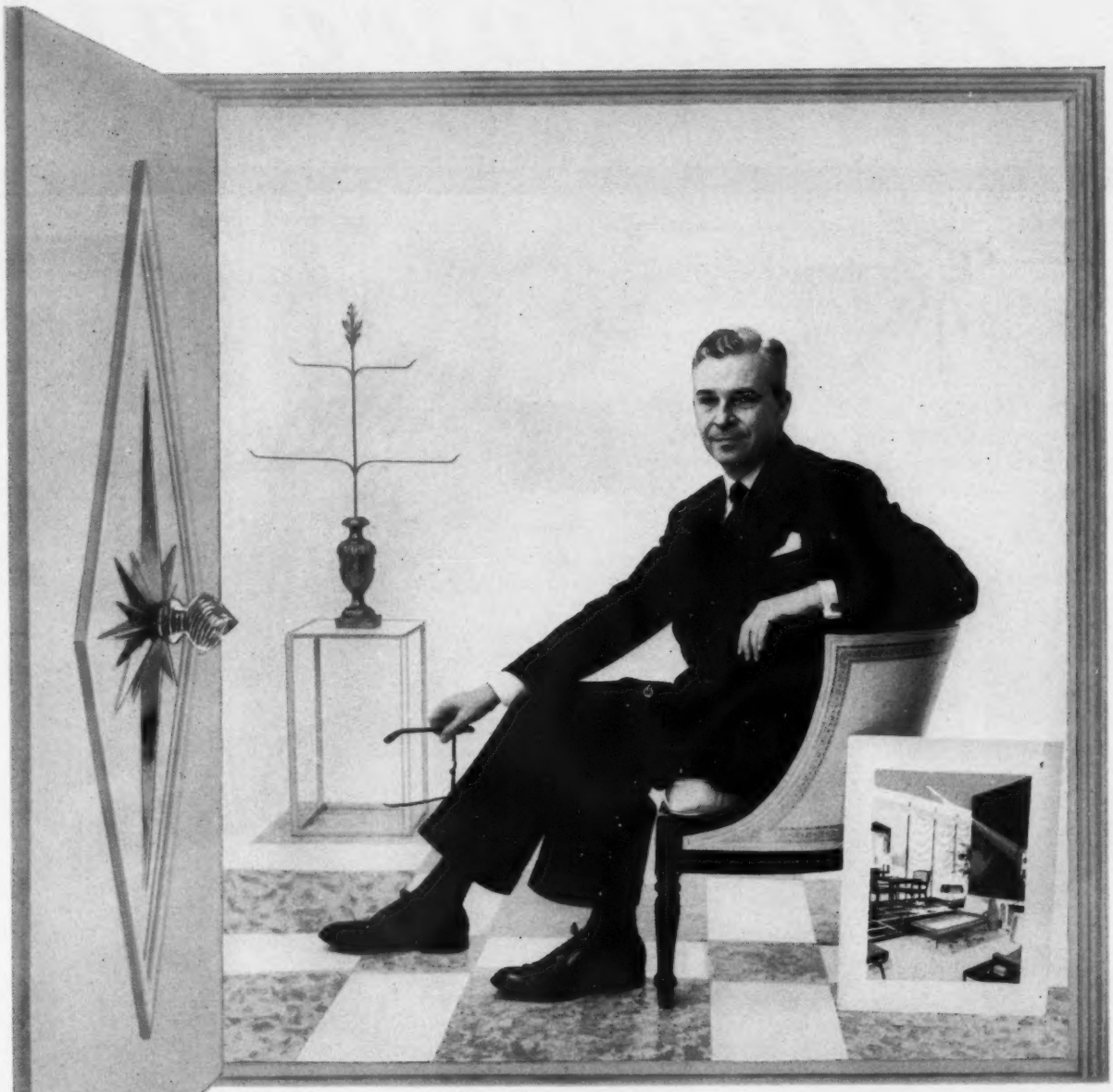

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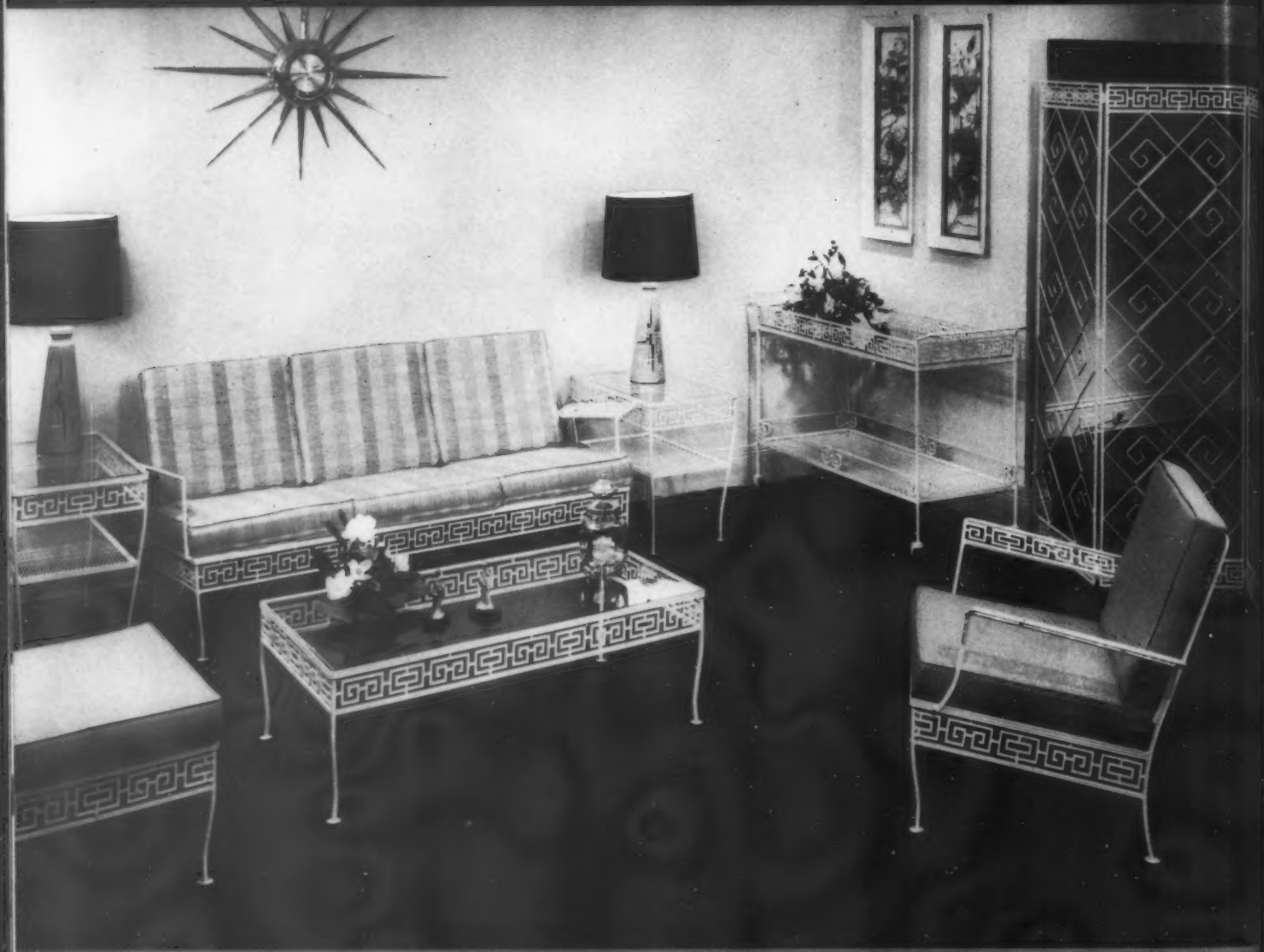

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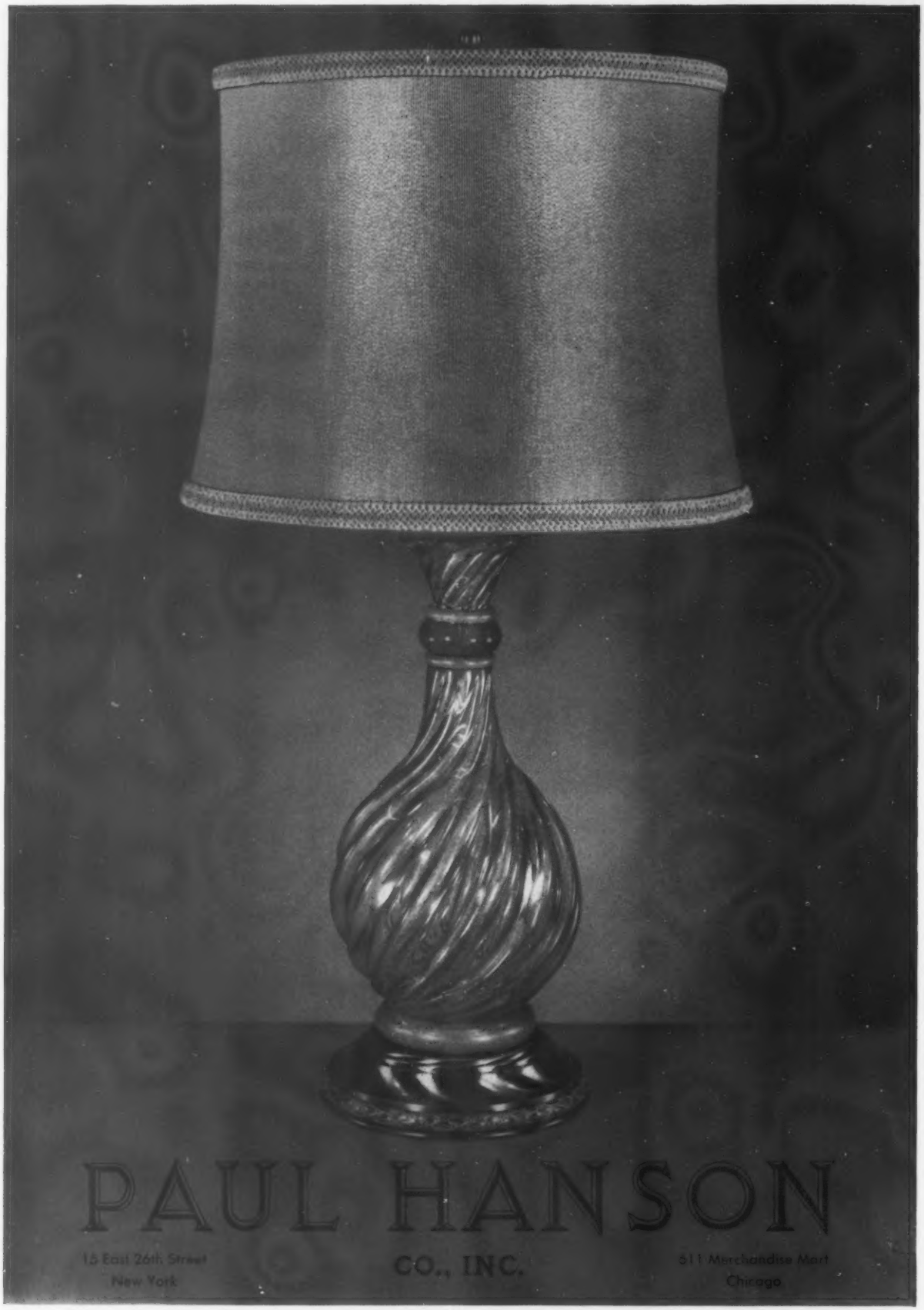
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Hansen, Donald, Lamps, 501 6th Ave., N. Y. 11	PL 5-0339	150
Hanson, Paul, Co., Inc., 15 E. 26th St., N. Y. 10	MU 3-9814	10
Lighting Services, Inc., 348 E. 49th St., N. Y. 17	PL 1-4329	140
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DIRECTORY OF

QUALITY SOURCES

INTERIOR DESIGN

JUNE 1958

PURCHASING NOTES

Chun Yin

a versatile wallpaper mural with the look of antique chinese panels

This mural is composed of design groups that can be used singly or in combination to fill various wallspaces. The design groups, which blend out so that no part need be cut, are one three-strip section, one two-strip section and two single facing strips. Chun Yin is particularly suited to special colorations.

© 1958

Murals, Inc.

Factory and general offices
134-12 Atlantic Ave., Richmond Hill 19, N. Y.

Showrooms
New York: 16 East 53rd St.
Los Angeles: 107 South Robertson Blvd.
Dallas: J. W. Crossley, 220 Decorative Center
Minneapolis: Geno Smiley, 1108 Nicollet St.
Cleveland: Michael Konnor, Hanna Bldg.

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DIRECTORY OF

QUALITY SOURCES

INTERIOR DESIGN

JUNE 1958

PURCHASING NOTES

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SPRINGFIELD, MASS.: FURNITURE DISTRIBUTORS, INC., 32 PATTON STREET
ST. LOUIS: CENTURY FURNITURE SHOWROOMS, 1209 WASHINGTON AVENUE
MIAMI: A. T. EUSTER FURNITURE CO., 1301 N.W. 7TH AVENUE

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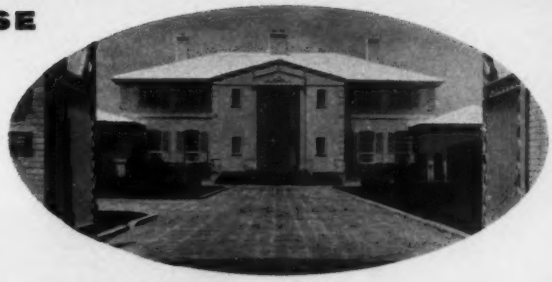

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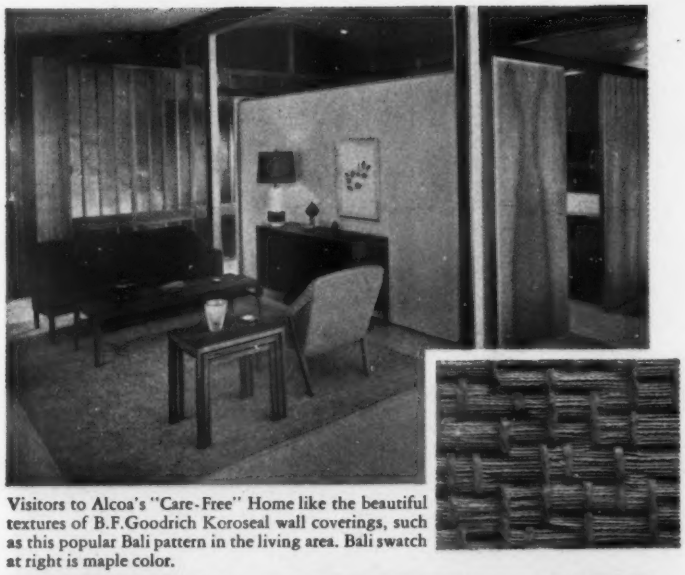
B.F.Goodrich

ALCOA "CARE-FREE" HOME

Get colorful new decorative effects with B.F.Goodrich Koroseal vinyl wall covering!



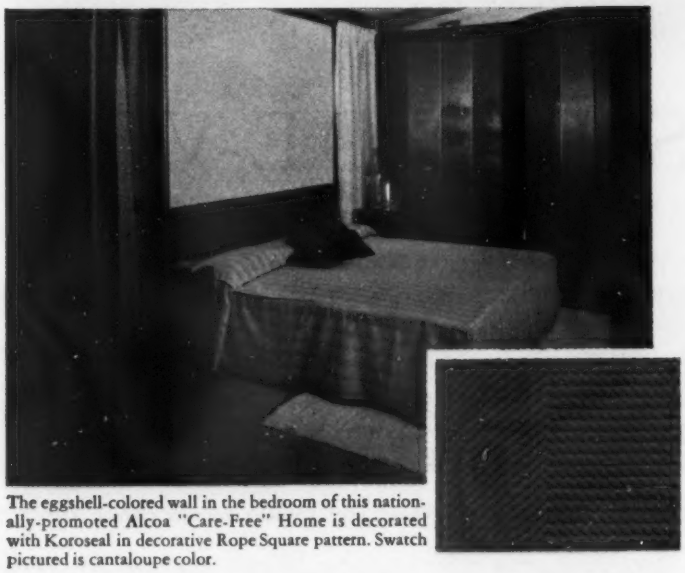
Visitors to Alcoa's "Care-Free" Home like the beautiful textures of B.F.Goodrich Koroseal wall coverings, such as this popular Bali pattern in the living area. Bali swatch at right is maple color.

There's a definite, unmistakable trend—illustrated in the Alcoa Care-Free Home shown here—toward increased use of B.F.Goodrich Koroseal wall coverings for stunning decorative effects.

However you apply it, Koroseal adds brilliant bold color. Choose from a wide range of textured surfaces, each with its own individual character. You can use this popular wall covering so many different ways—on one, two, three or all four walls, or on just part of a wall.

B.F.Goodrich Koroseal patterns allow you to create many special effects! For a brisk nautical look, there's *Rope Square* . . . for glamor, there's *Glitter* . . . for an Oriental background, *Bali* . . . for elegeance, *Marquis!* And many more!

No matter what patterns you choose, you'll find Koroseal ideal for both residential and institutional buildings. It's fade-proof, resists scratches and abrasions, comes sparkling clean with just soap and water . . . adds "eye and buy-appeal" to any interior! For sample swatches and more information, write Dept. ID-6, *B.F.Goodrich Industrial Products Company, Marietta, Ohio.*



The eggshell-colored wall in the bedroom of this nationally-promoted Alcoa "Care-Free" Home is decorated with Koroseal in decorative Rope Square pattern. Swatch pictured is cantaloupe color.

Koroseal®

WALL COVERING MATERIAL

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(In the order shown)
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Sandstone
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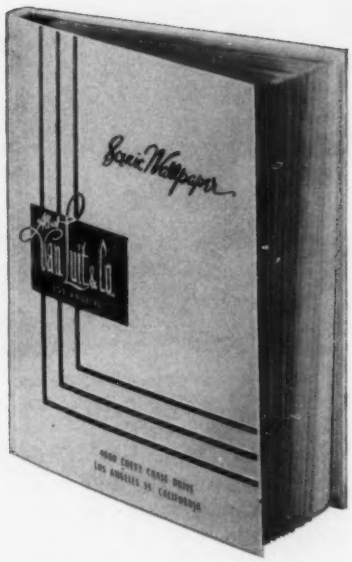
DO YOU HAVE VOL. VIII?



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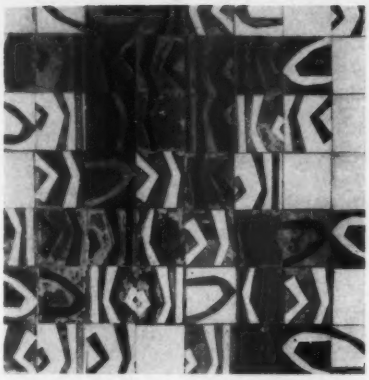
Market Spotlight

A BRIEF GUIDE TO NEW SOURCES AND PRODUCTS



Enamel Art

Enamel on copper is the fascinating medium found in a collection of panels exhibited at Karl Mann Associates, 16 East 55th Street, New York, which is planned to fill the need for a really creative surface material for table tops, doors, murals and wall hangings. The group by Paul Hultberg is based on a module system, in a variety of sizes, wherein design and color meet in an interesting kaleidoscopic color pattern, varying in mood and tempo from primitive to more architectural and geometric symbols. The vitreous enamel surface retains permanent brilliance of color and is impervious to all kinds of stain.

Experts in Lighting

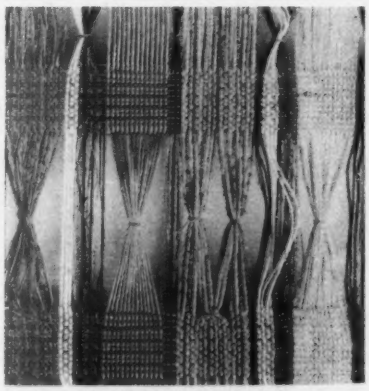
Special lighting installations require the talent of specially trained experts, and two of the best in the field are Marvin Dworkin and Marvin Gelman of Lighting Services, Inc., 348 East 49th Street, New York. Experienced with all types of lighting problems from ballrooms to paintings, this firm is geared to follow through on all phases of the job from planning to periodic servicing after installation. Their method of operation is simple and efficient: after an initial consultation for which there is no charge, they will work with the designer throughout the installation, becoming in essence a part of his staff; or they will take on the assignment and work directly with the client. In addition to contract and residential interiors, the firm's wide experience includes such varied types of lighting installations as exhibitions, parties, outdoor patios and gardens. For an initial consultation at your office, call Plaza 1-4329.

Interior Photos

Decorators can now start a permanent record of achievements in decorating by availing themselves of the excellent new service rendered by Interior Photos, 32 West 82nd Street, New York. The firm, composed of a professional photographer-decorator team, knowledgeable in all phases of interior design, offers quality photograph shots, superbly printed in color, color-stereo or black and white, with textural contrast so expertly recorded that as a selling point they are invaluable. In addition, the service assumes entire responsibility and relieves you of all the boring details. And even your presence is optional. Sorry but traveling is limited to the Metropolitan Area. Armed with your client's floor plan and working from a data sheet against which you have previously checked initial requirements, Interior Photos attends to everything. The prevailing rates are so attractive that you cannot afford not to take advantage of this opportunity. Send today for further information.

Source for Fabrics, Blinds and Rugs

Handwoven artistry highlights the initial collection of the Lozano-Fisher Studios, Inc., 64 East 55th Street, New York, a new source for striking drapery and upholstery textures, woven bamboo blinds and fur scatter rugs. The col-



lection is highlighted by the exotic use of color and imaginative combinations of various fibers, natural and man-made, woven to order in special design treatments. For example, there is a window drapery treatment which for all practical purposes serves as a window blind, but there the resemblance ends. In cotton, linen, rayon and metal, a dramatic mosaic pattern emerges serving as drapery and blind, all-in-one, with light and air regulated similarly to shirred shades. Designs are in your choice of colors and sizes, and effects may vary from loosely woven fabric-like designs to those more architectural in feeling. Another blind combines jute and the full width of bamboo rods, laquered gold for a glamorous note; and still another is made of plexiglas. All add a new dimension to window design. Fabrics, too, reflect a strong textural interest, with the emphasis on nubby fibers occasionally shot through with gold and silver. In addition, a group of imported fabrics and fur rugs from Mexico is on hand.

Old-World Craftsmanship

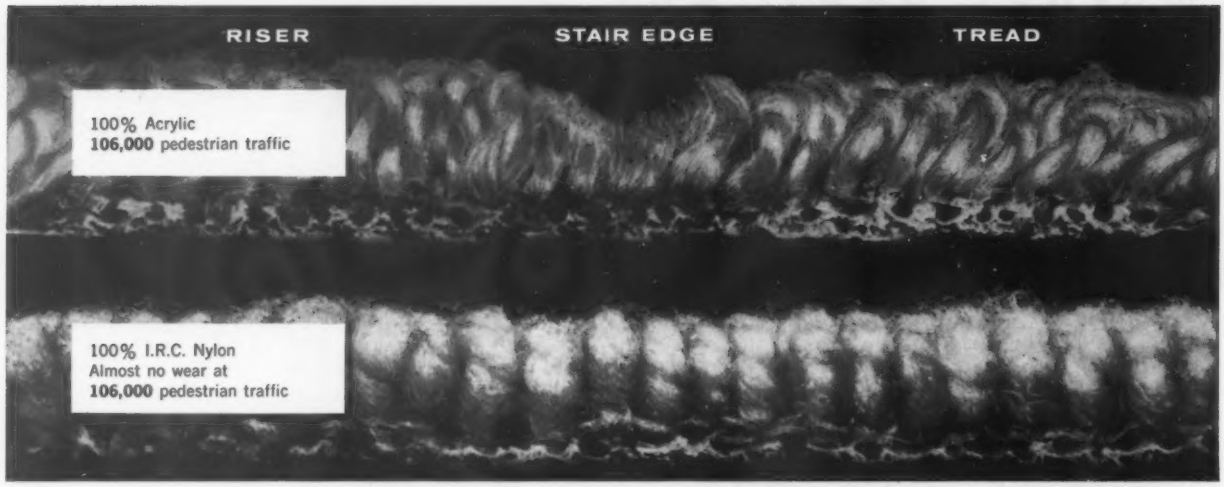
The finest in 18th-century reproductions are found at the A. Scarselli workshop-showroom, 212 East 52nd Street, New York, where the decorator has the opportunity of overseeing each phase of operation in process, from start to

finish, subject to personal approval. The firm also maintains a factory in Florence producing many one-of-a-kind designs like the handcarved Italian library table shown with its amusing inlay of playing cards, or a pair of striking red lacquered 19th-century chairs with bamboo detail on legs and cane seat; many oversized cabinets, enhanced by handsome grillework, provide a solution to the problem of concealing television; and a number of architectural elements are found suggestive of all kinds of interesting treatments: for example, a magnificent carved piece of a church altarpiece from Italy can be made into a really stunning headboard.

Continued on page 32

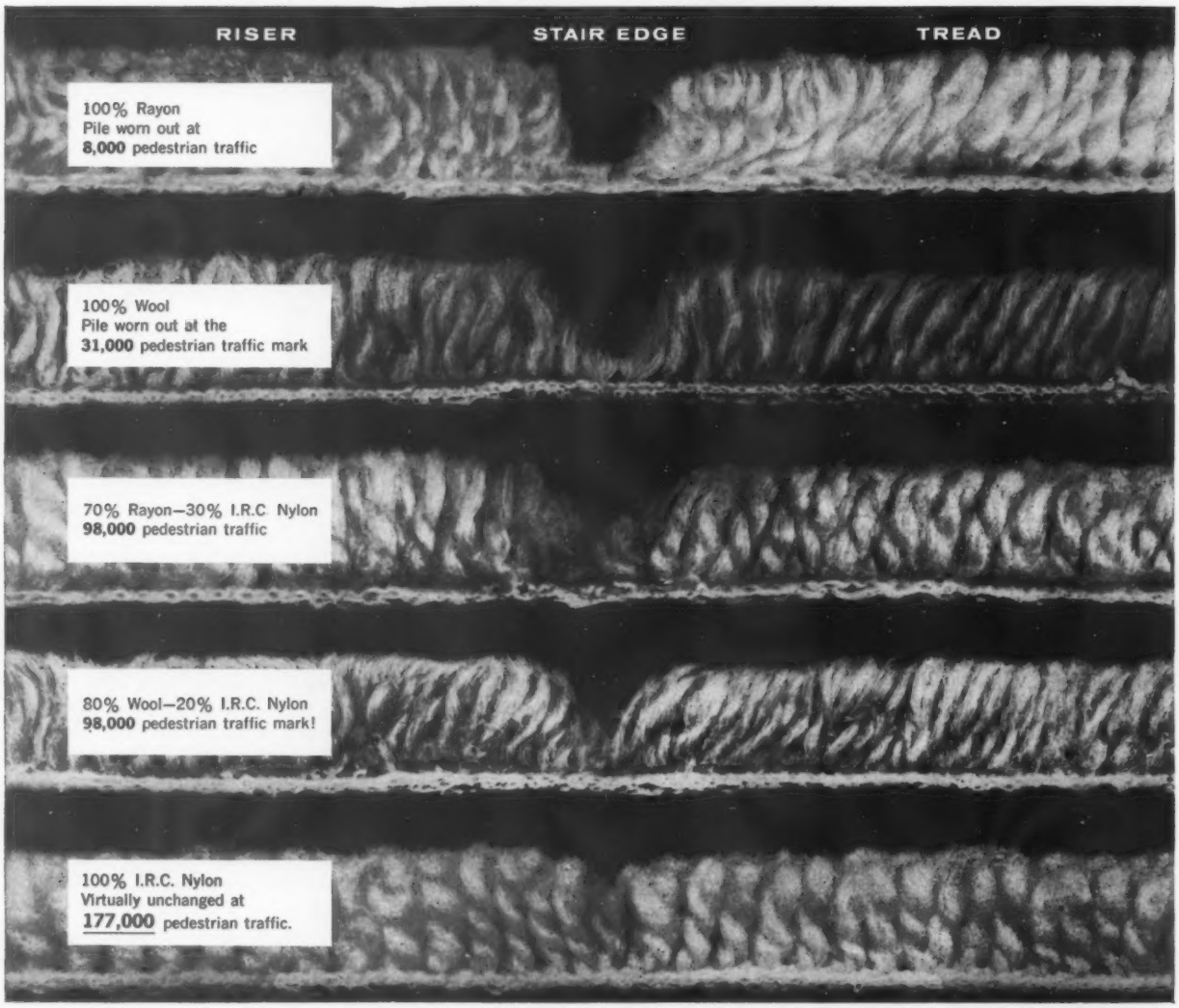
NYLON COMPARED WITH ACRYLIC CARPET FIBER

LOOP PILE CONSTRUCTION



NYLON COMPARED WITH RAYON AND WOOL

CUT PILE CONSTRUCTION



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WEAR—Nylon outwears every other carpeting fiber known. In these tests identical, unpadded strips of carpeting were laid on bare, rough steps in an industrial plant. The strips shown in the unretouched photographs were rotated regularly. 100% rayon was removed after stair edge wore out—at only the 8000 pedestrian mark! The 100% wool was stopped at the 31,000 pedestrian mark. The test for the 70% rayon/30% nylon and 80% wool/20% nylon were stopped at 98,000 and for 100% nylon at 177,000. In the test of acrylic fiber with nylon, the photographs tell the story!

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For further information write: Peter Henderson, Rway Furniture Co. • Sheboygan, Wisconsin

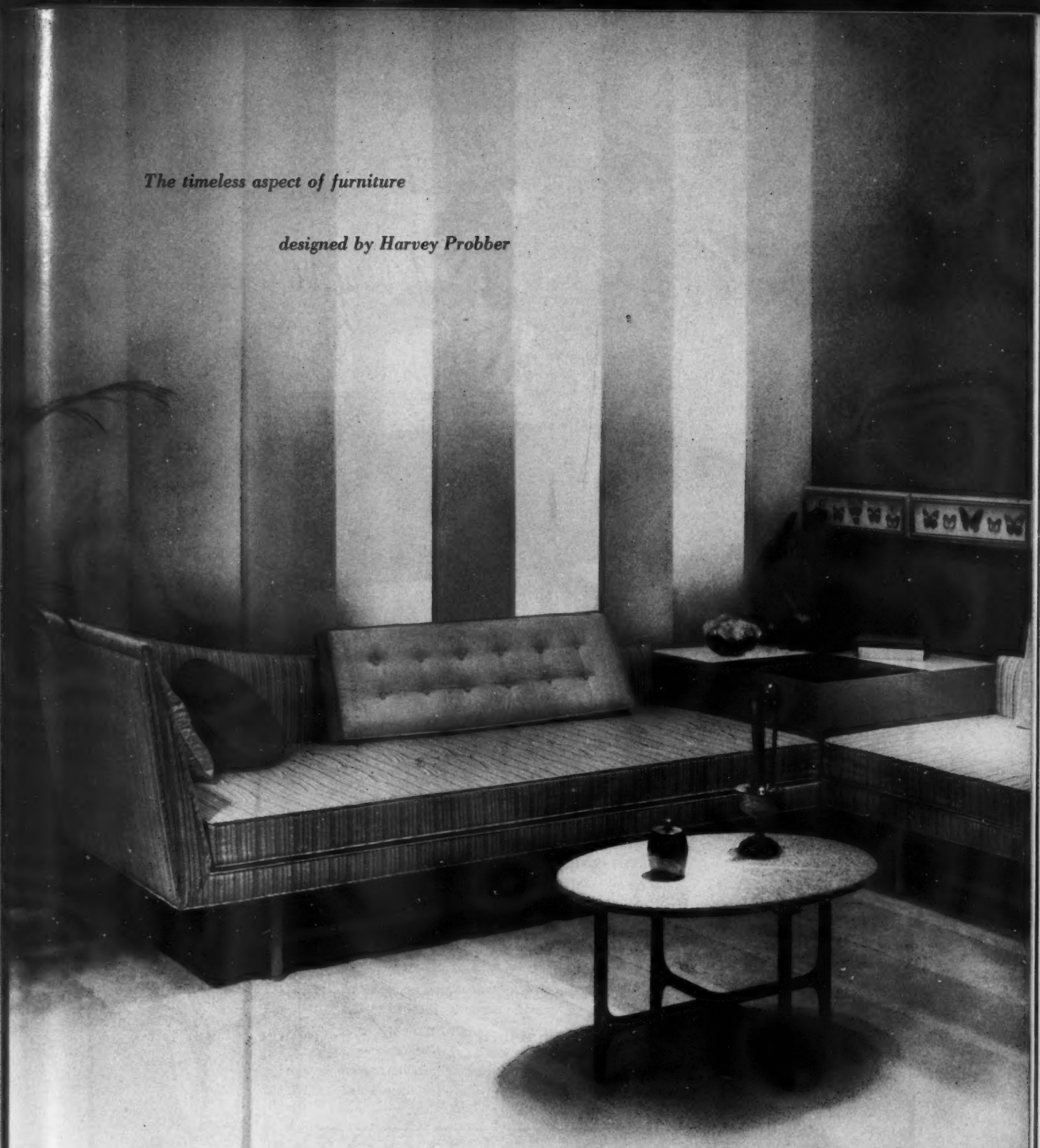
Market Spotlight

continued from page 27

New House of Verde

The House of Verde, now occupying a complete floor at 1 East 54th Street, New York, presents in a grandiose setting a series of salons displaying striking wallpaper and fabric ensembles, correlated screens, panels and hand-painted furniture, designed to your personal specification. Coordinated in color, style and mood, the respective room settings take on important emphasis as visual aids for the decorator's client, at the same time affording a degree of welcome privacy. As illustrated, an 18th-century foyer displays *Etude,* a striking wallpaper in white, gold and black, with the design motif repeated on draperies and valance, the decorated console and loveseat repeating the key colors. *Harlequin Screen* creates a gay mood, its colorful scheme repeated in *Masquerade Fantasy* a charming wallpaper and matching fabric in emerald green, gold and charcoal against a pure white ground. *Pastorale,* with scenic panels adapted from an 18th-century engraving, is printed in charcoal and gray on silver-gray shiki silk. Of course, the wonderful thing about all Verde wallpapers and fabrics is that they are custom-printed in your colors on a choice of several grounds for a perfectly correlated scheme.

Continued on page 36



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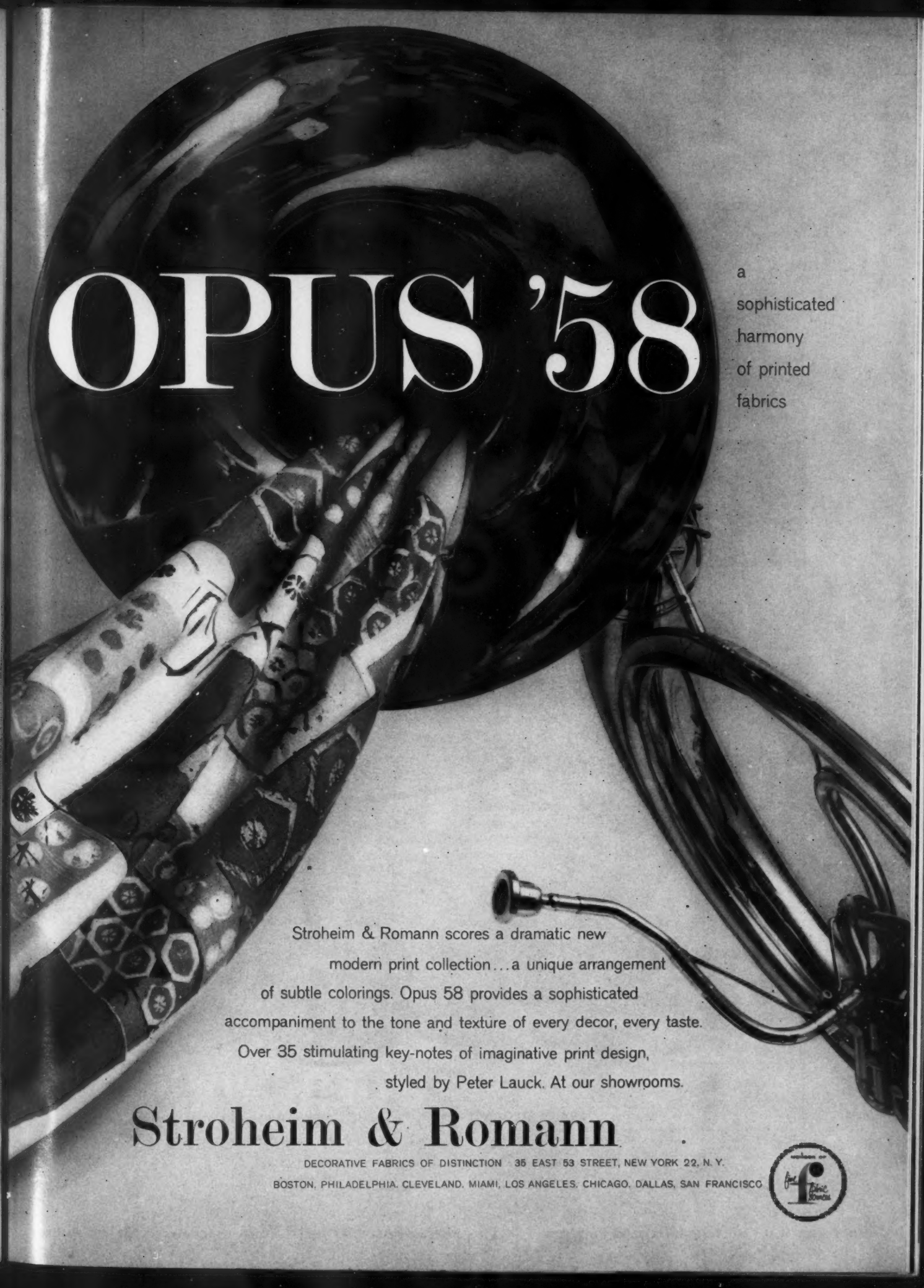
Market Spotlight

continued from page 32

Designed for Luxury Living

Exotic woods combined with meticulous handcraftsmanship keynote the new furniture collection for living room, dining room and bedroom at John Scalia Inc., 305 East 63rd Street, New York. *Spartan Empire,* eclectic in style, is derived from the rich heritages of Greece and the Orient to blend equally with both traditional and contemporary decor; the upholstered pieces are unusually light in feeling, the case pieces reticent in scale but marked with luxuriously patterned karelian burl, European cherry wood and ebony inlay. Shown here is an unusual sofa characterized by trapunto detail on the upholstered back and off-the-floor exposed wood base and open wood arm. The lamp tables exemplify the delicacy and restraint of tables by this firm, accented with touches of brass; and for dining, the rectangular example displays the notable beauty inherent in karelian burl, as displayed with graceful host and hostess chair and sideboard buffet, the latter with four doors and silver drawer holding tray drawers and adjustable shelves and the open server with working Formica surface. The collection also includes furniture for bedroom, including headboards high and low chests, bedside tables and desk-dressing table.

Continued on page 40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Yale Motor Inn, Wallingford, Connecticut. Gulistan Carpet installed by Esquire Floors, New York City.

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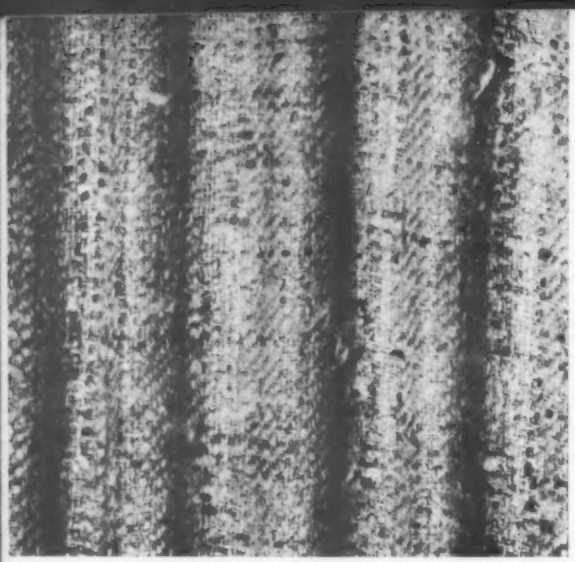


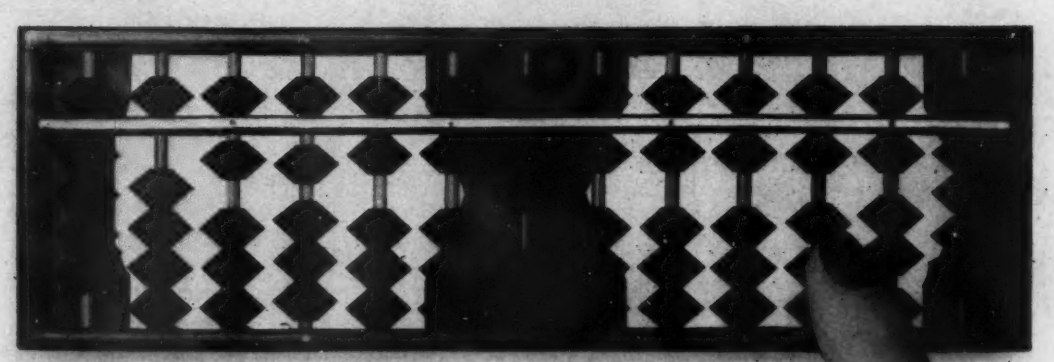
Market Spotlight

continued from page 36

Treasures from the Far East

Interior designers familiar with that unique type of raw silk known as Tussah, which disappeared from the market about four years ago, will be pleased to know that Far Eastern Fabrics is once again importing these beautiful fabrics from India. In their showroom at 171 Madison Avenue, New York, you will see huge bolts of Tussahs in their natural off-white, beige and brown tones with wonderful variations in texture. And for the first time, these fabrics can be ordered in colors and patterns. Showroom samples indicate the excellent possibilities available: stripes and plaids handprinted by woodblocks; solid colors in soft mellow golds, rust and numerous off-beat tones. For creating striking fabric schemes, these are wonderful teammates with their extensive collections of Siamese silks and Indian Madras for which the firm is well known. The Tussah fabrics are but a part of Far Eastern's new offerings, for recent shipments of accessories from India, Tibet, Nepal and Siam give a museum look to the showroom. These unusual imports are mostly temple pieces in bronze, marble, stone, wood or alabaster, and range from small folk toys to exquisite bronze figures with the patina of age. As an accent or focal point, they will add beauty and interest to any interior.

Continued on page 46



Add another new decorator exclusive to your credit . . . at Stiehl. "East Wind" multiplies your list of furniture connections with a dramatic new concept in addable design units. The flavor is slightly oriental, walnut bunching cabinets inlaid with hairlines of black holly and deeply carved pulls. Many modules in this modestly priced correlated group can be added to walnut dividers for design interest and storage space. East Wind is only one of the many renowned Contemporary and Traditional furniture lines that are yours, exclusively... only at Stiehl. They are the sum total of seven block-long showroom floors you control at Stiehl. Yours, too, is the Stiehl deferred payment plan. Apply the Stiehl formula to your next job... it's simple, and highly successful method to realize your decorator plans, within your client's decorating budgets.

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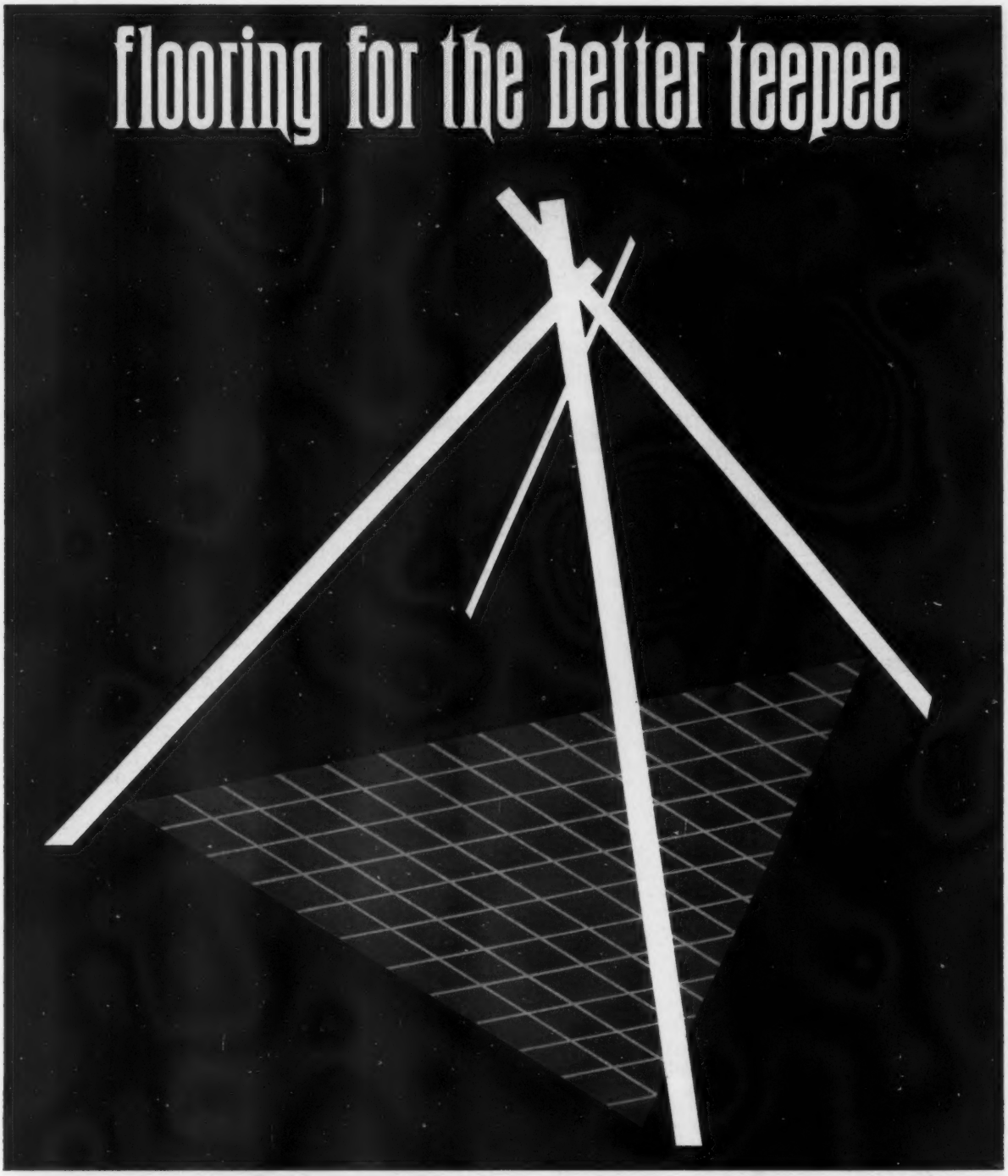

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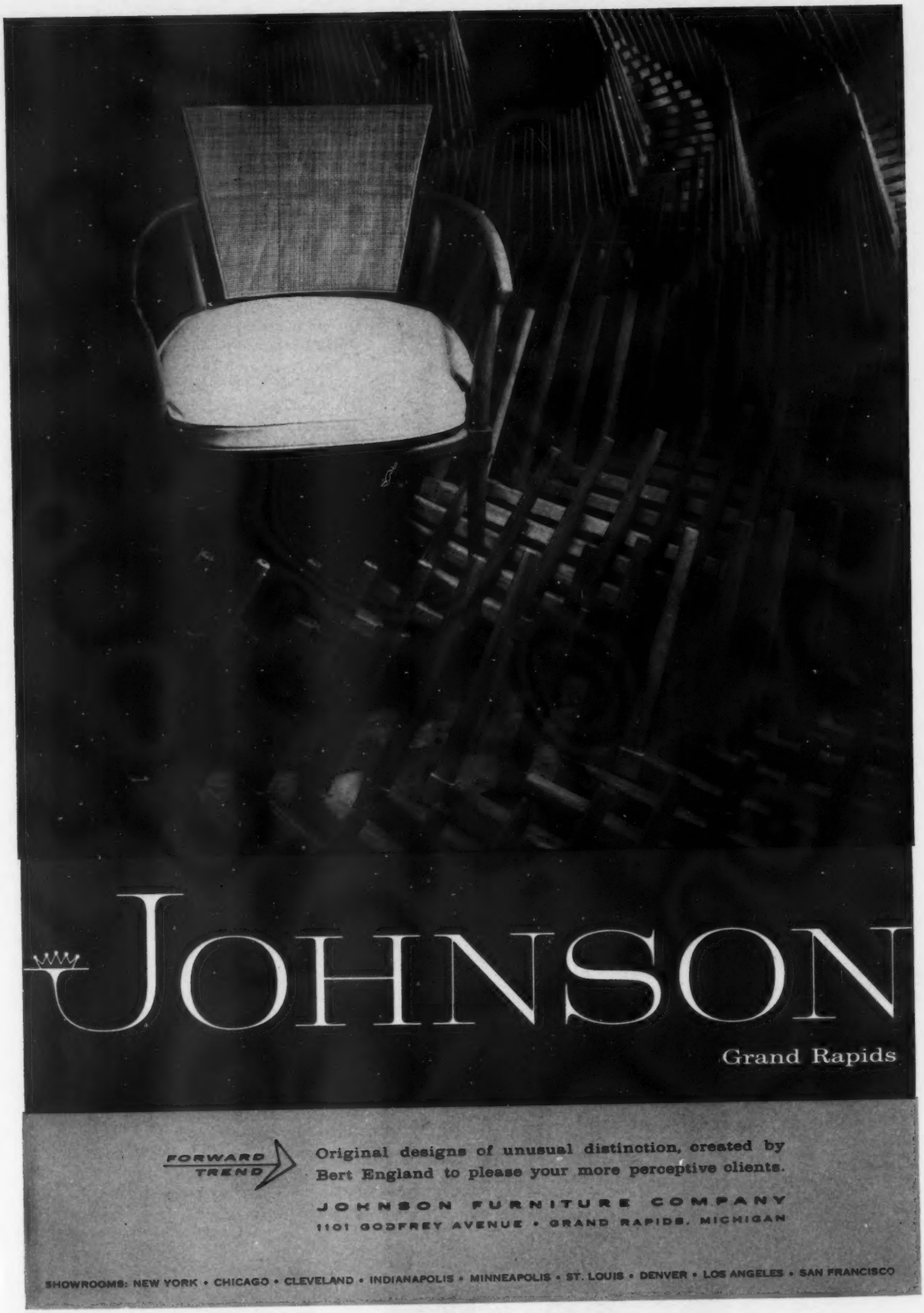
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Market Spotlight

continued from page 40

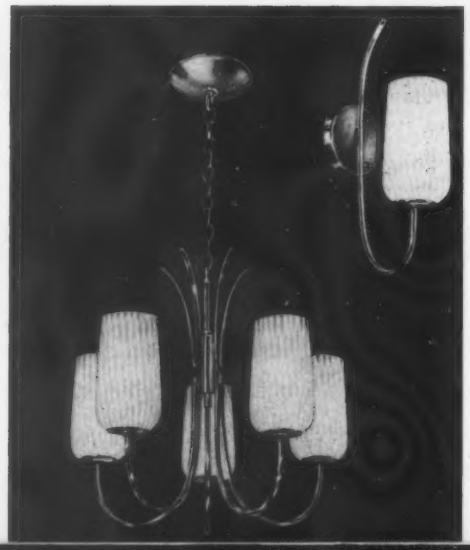
Beautiful Styling in Contract Design

Available for the first time at George Tanier, 521 Madison Avenue, New York, is a domestic group of seating units and tables specially designed for contract and institutional use. The American-made collection, designed by Allan Gould and produced by Tha-Con, a new division of Thayer Coggin Inc., High Point, N. C., includes three groups of upholstered furniture, a series of seat and table components and a number of small occasional tables, with emphasis on simplicity, function and a unique sculptural quality. Illustrated is a composite of chair and table with walnut rails contrasting with aluminum legs and white plastic table top; the angled upholstered seat is available in single and double widths. All table and seat components are shipped assembled; anodized aluminum legs come in a choice of satin aluminum, brass or black finishes.

Lighting Elements for Home and Office

Chandeliers and wall lights represent a new group of lighting fixtures unusually rich in surface detail on view at the Lightolier showrooms, 11 East 36th Street, New York. Far Eastern Aerolyte, the budget-priced lantern series, employs white plastic cylinder and sphere shapes, in seven design variations, with some to hug the ceiling, others to float in suspension at varying heights from adjustable controls. Virtually unbreakable and delicately ribbed to give them a warm textured look, the globes are easy to clean and relamp—with the diffuser simply locking into place. More formal in design, Intermezzo and Aurora, by Carl Moser, reveal crisply etched patterns in glass, the former with adaptations of opal glass globes encased in etched crystal-clear brandy snifters for a see-through sheer look, and the latter patterned in white-on-white glass chimneys for sensitive interplay of light within the fixtures themselves.

Continued on page 58



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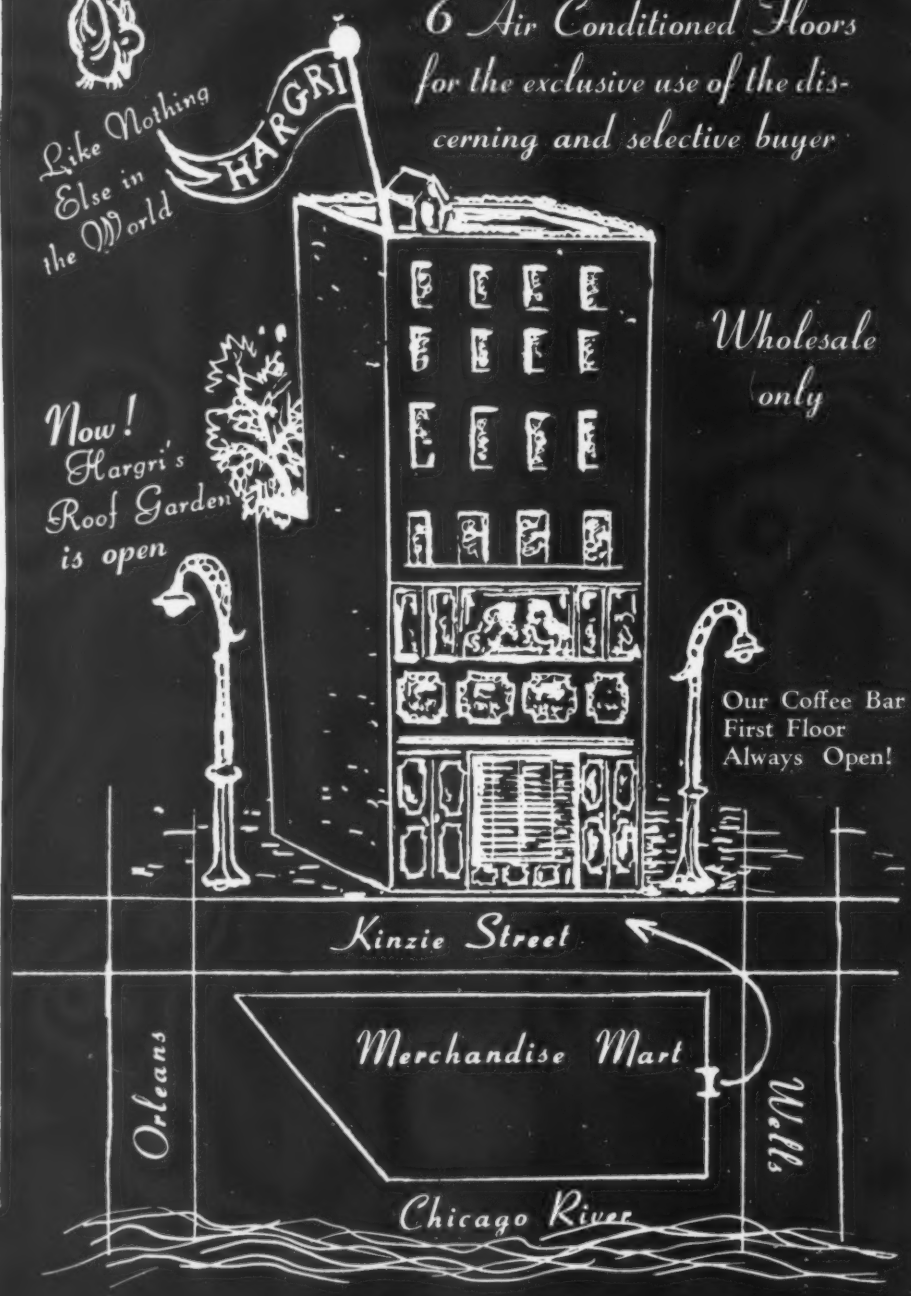

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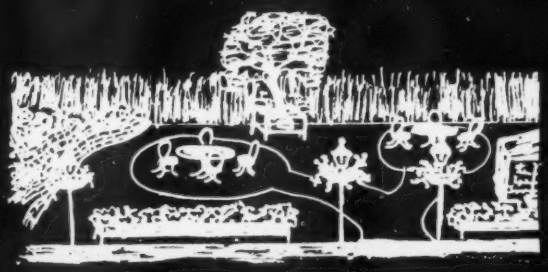

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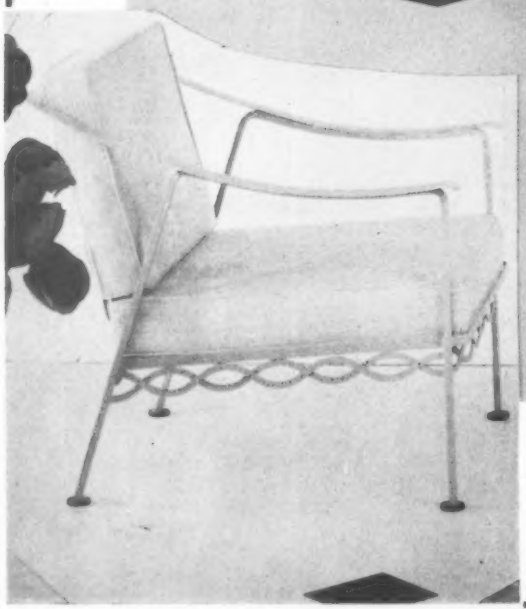

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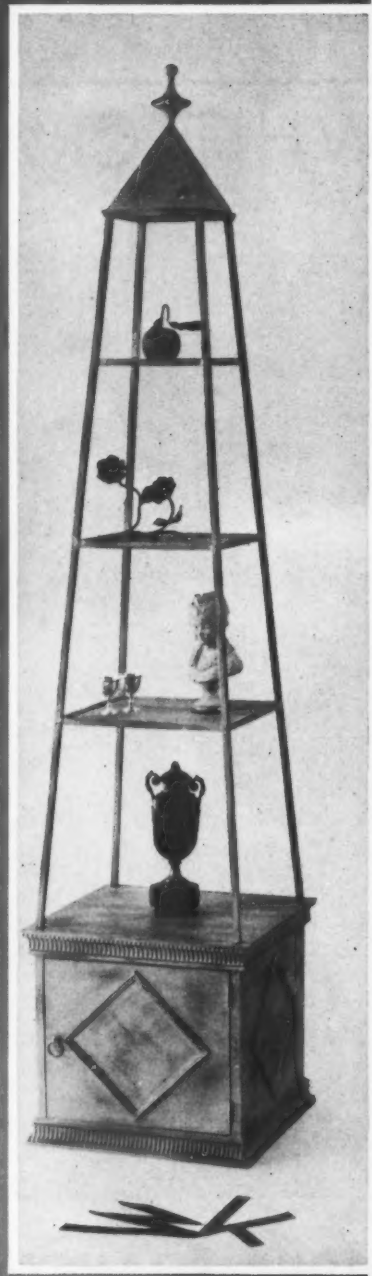

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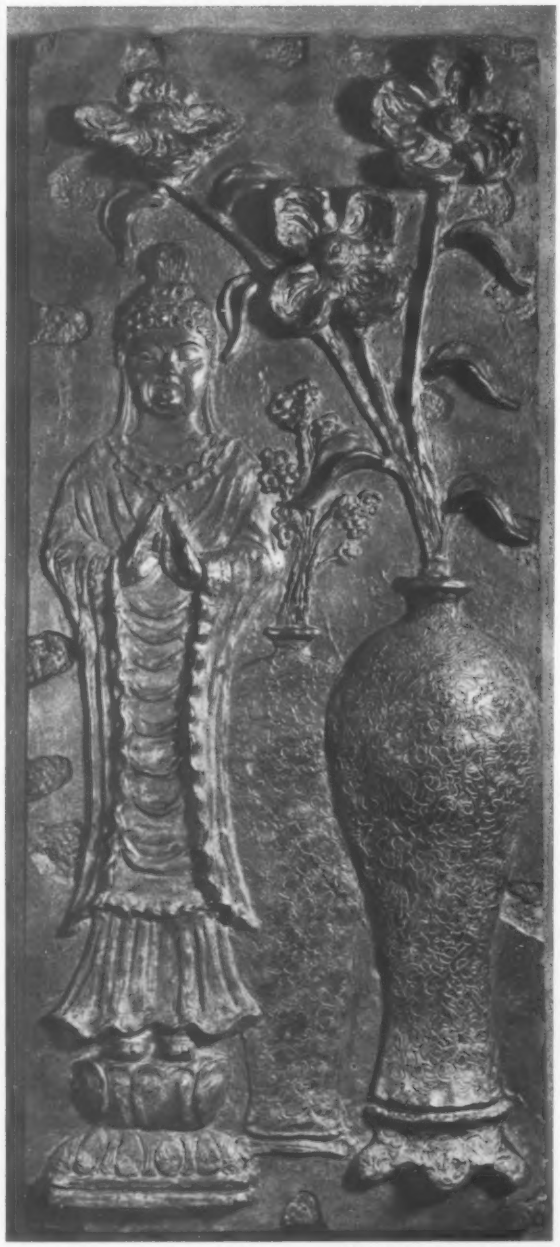

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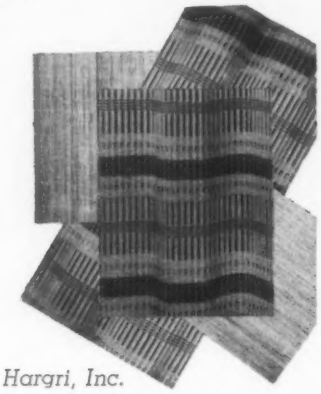

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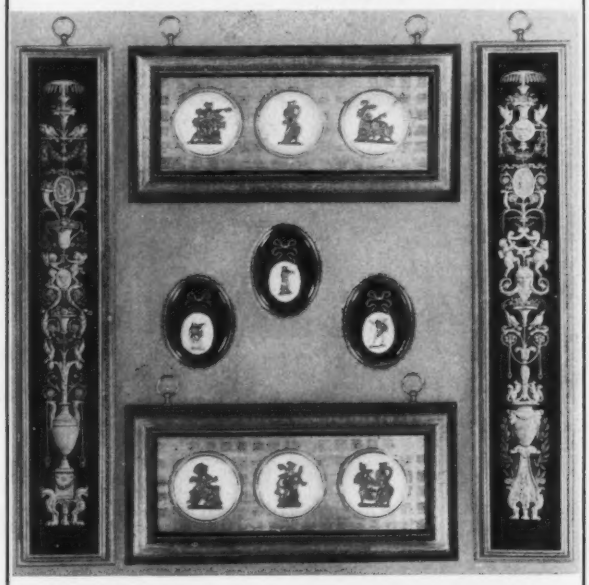

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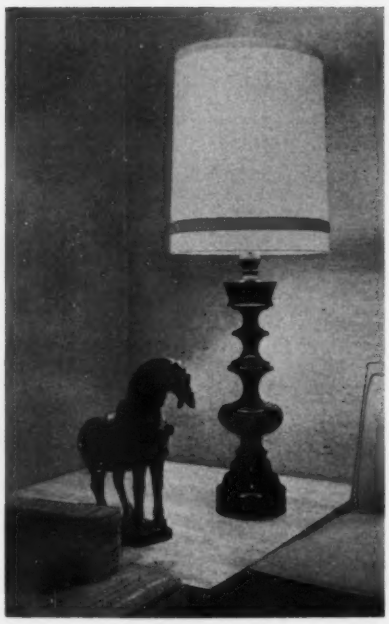

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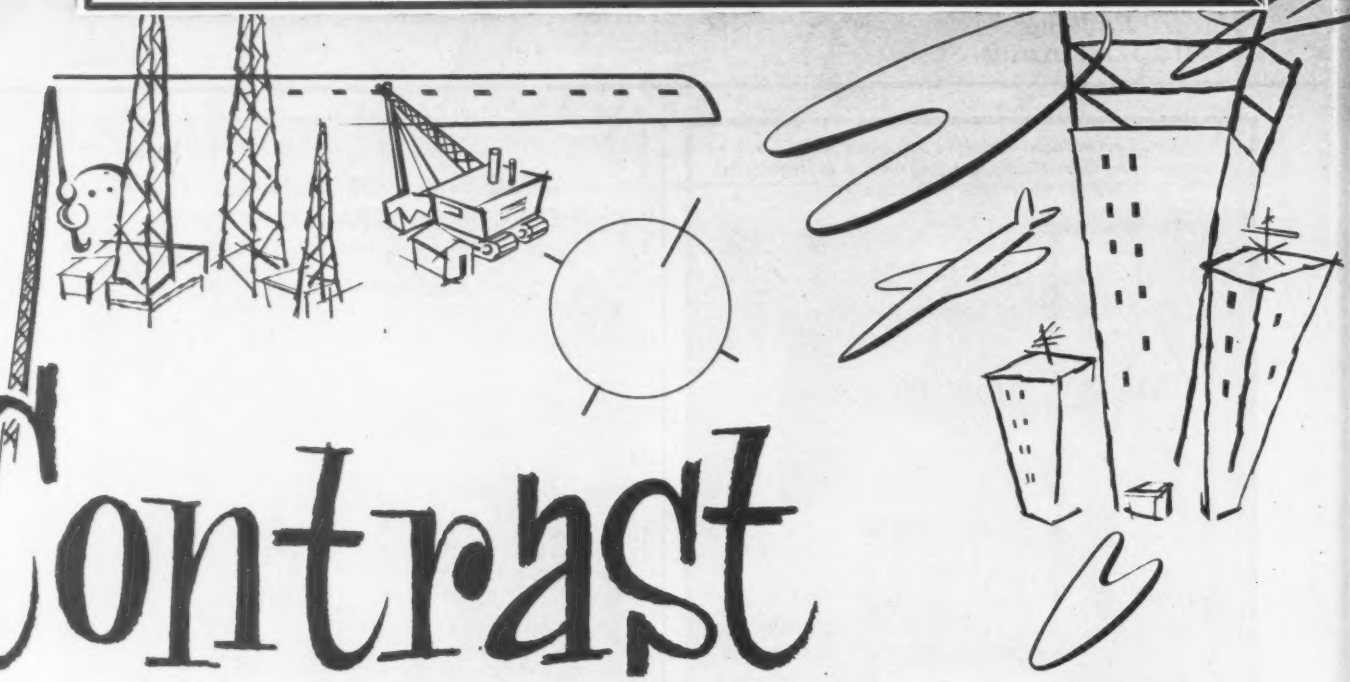

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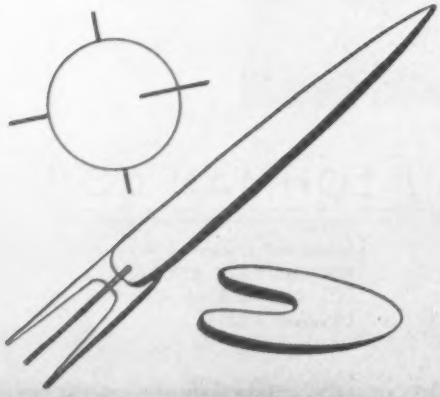

SHOWROOMS:

Boston — 100 Business St., Hyde Park
New York — Domain-Meldan, 2nd Ave. at 64th St.
Chicago — Hargri, Inc., 212 W. Kinzie St.
Dallas — 240 Decorative Center
Kansas City — Williams Galleries, 8029 Ward Pkwy.
Miami — 605 S. W. First Avenue
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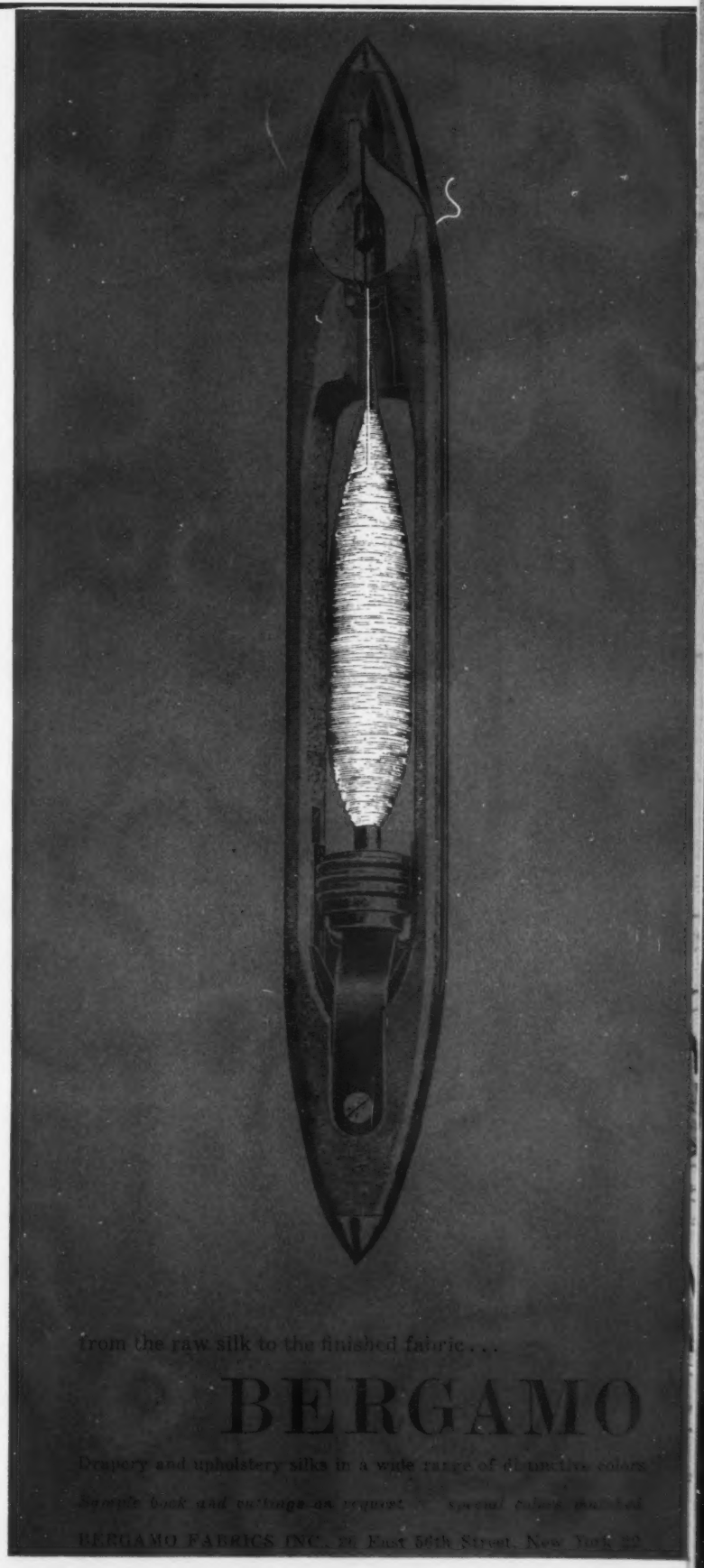


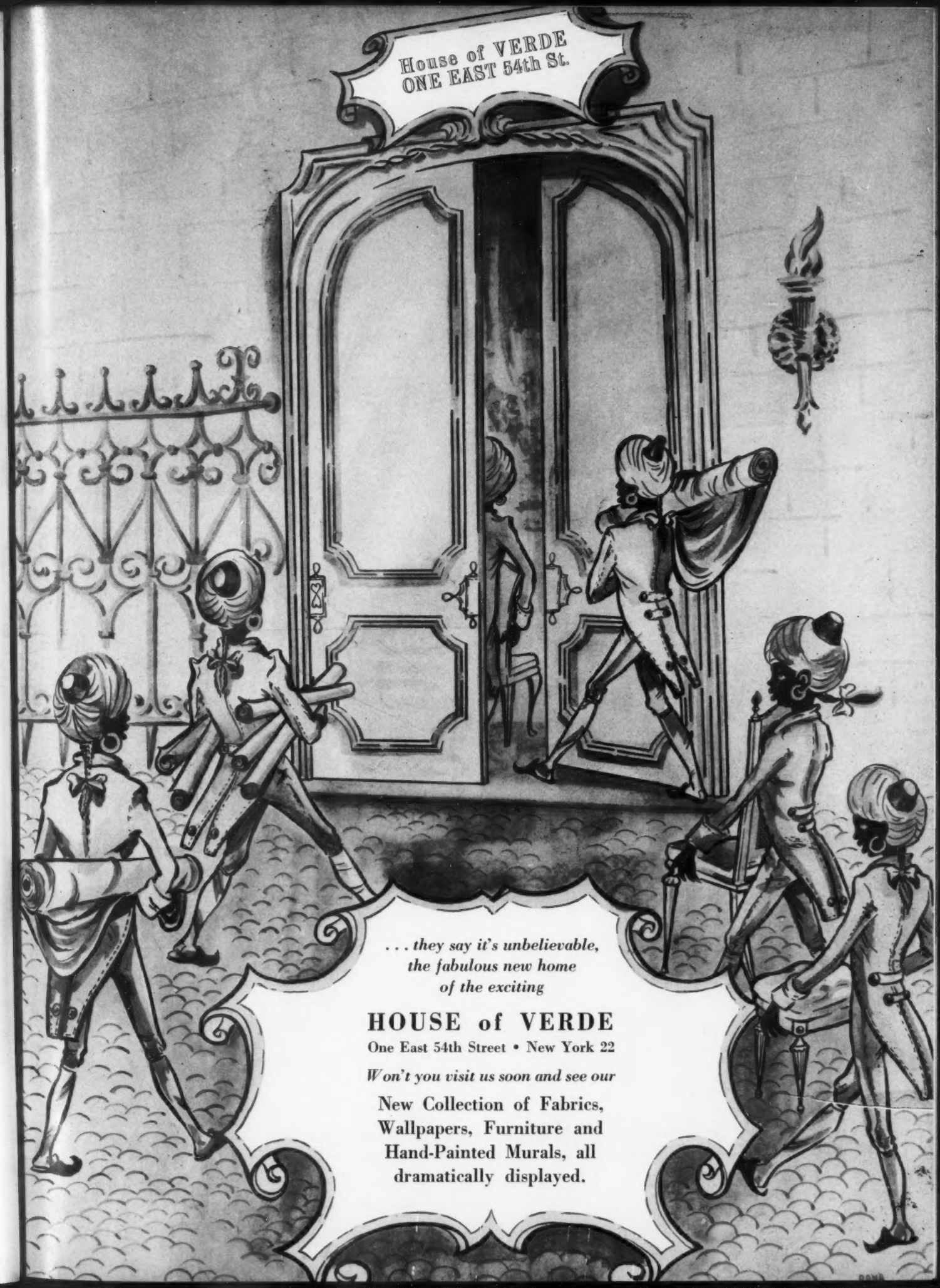
Market Spotlight

continued from page 46

Furniture Styled for Function

Excellent for the small home or apartment is a special group of imported tables and seating units at the Altamira showroom, 125 East 55th Street, New York, characterized by unusual flexibility of function and the use of exotic hardwoods. The end table, shown, is typical, in dark teak, jacaranda or gaviuna, oil finished with the lower shelf of carrara glass and upper shelf divided into two parts, each separately useful as serving trays; another teak dining table is collapsible, doubling as a smart cocktail table, measures 62″ x 28″ wide, also available in jacaranda wood. A choice selection of upholstered pieces, especially notable for light, off-the-floor styling, includes the comfortable occasional chair, illustrated, with foam rubber upholstered seat and back concealing a steel frame; sofa is of wood frame construction, and foam rubber seat, measures 85″ wide and 27″ deep. Several dining chairs feature cane accents, and come with or without arms for use as extra occasional chairs in the living room.

Continued on page 62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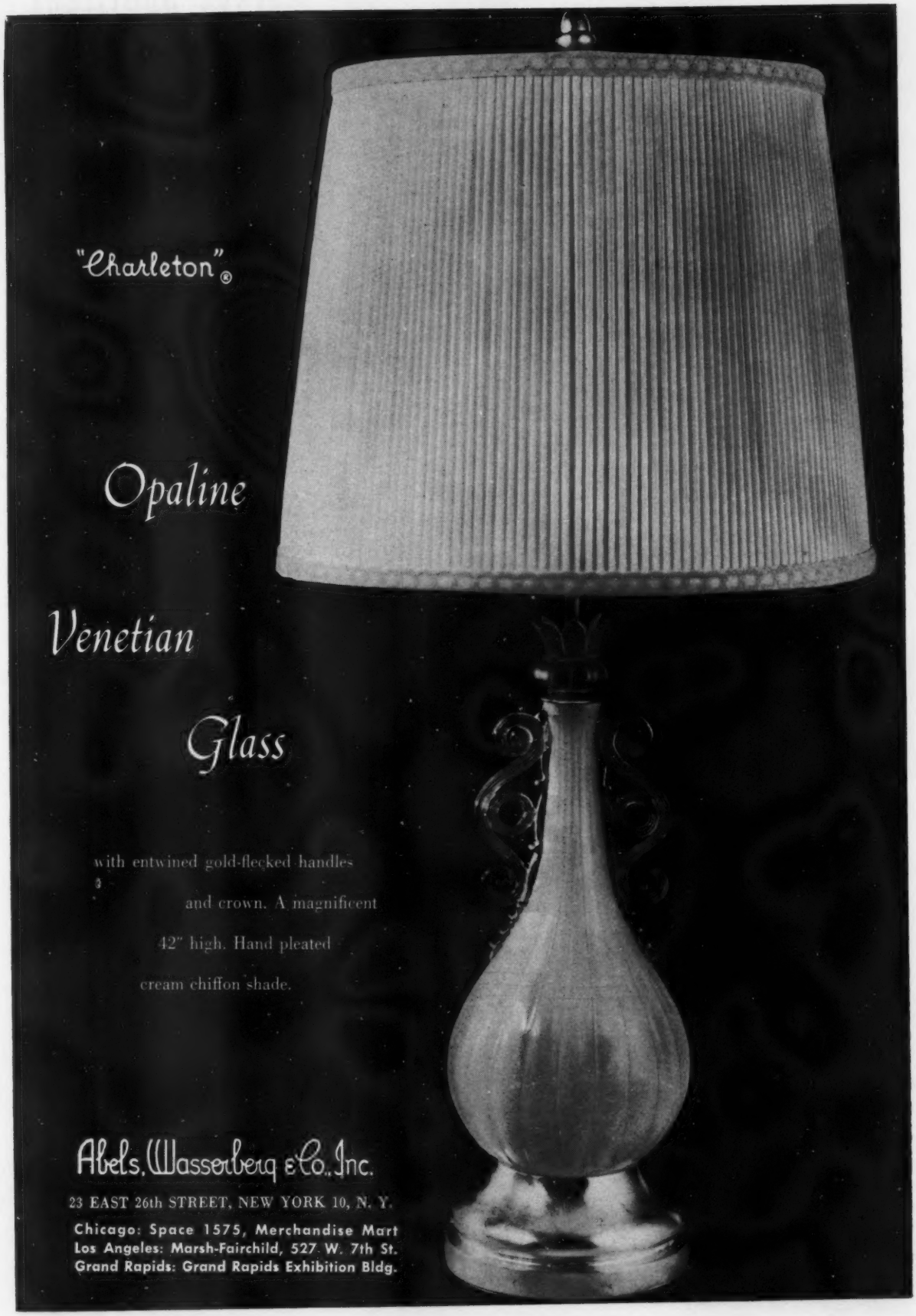
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Market Spotlight

continued from page 58

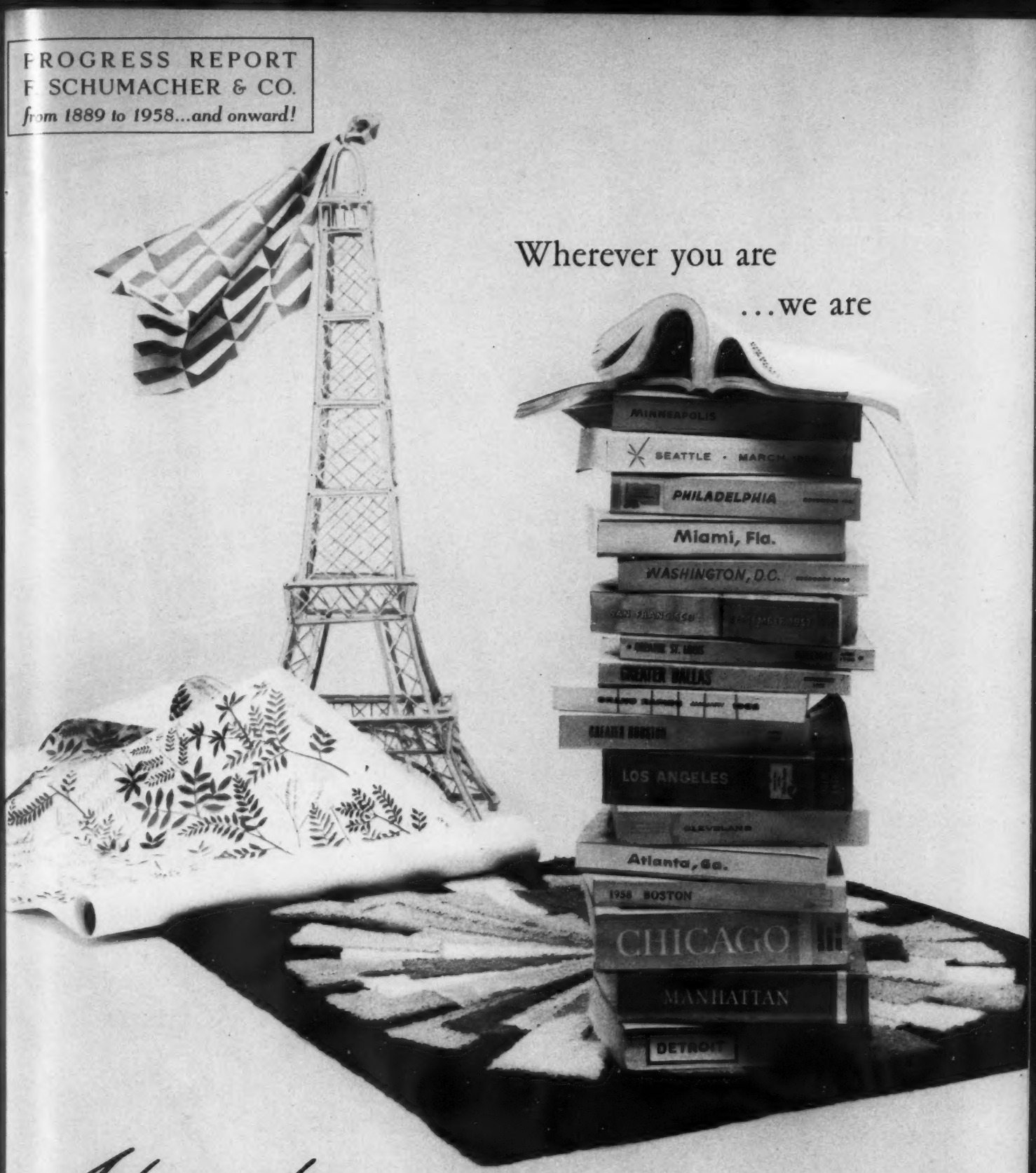
New Midwest Showroom

The new showrooms of Bruschi & Rolando, 404 North Wells, Chicago, styled by the Interior Guild of Decoration, are designed with imagination, providing an elegant background for the firm's comprehensive collection of furniture and accessories. The furniture, arranged in striking vignettes, is dramatized by such deft touches as flocked wallpaper backgrounds, see-through room dividers and color transitions of the upholstery groupings themselves. Two views shown here illustrate the exciting juxtaposition of texture and materials, resulting in greater variety and interest, and include a new low cane-back tub chair, a circular table with rare wood inlay top and cane apron. The mahogany Biedermeier chair, an adaptation with new low seating available with tight or loose cushion upholstery, is shown with an occasional table featuring a Greek fret apron and Corinthian column legs accented with gold leaf capitals.

Modular Variations

Variations, a new line of modular units for bedroom and dining room, by Brown-Saltman of California, is furniture with a built-in pattern for flexibility. Designed by Martin Borenstein, A.I.A., I.D.I., in walnut, augmented by micarta, the basic components can be assembled without tools into an almost limitless variety of arrangements. Like the living-room group introduced a season ago, the elements—with the exception of the headboards—are planned on a 12″ module, with cabinet pieces interchangeable for bedroom and dining room, and available in 24″, 36″ and 60″ lengths which, when combined, makes a 13′ storage piece. They are joined by means of a novel adapter (see illustration) which slips into grooves on the butt end of each piece, concealing the components' dividing line and adding visual interest; the cabinet assembly is completed by inserting similiar panels at either end. Chairs, also shown, are available with or without arms, have a balanced back rest which automatically adjusts to the posture of the occupant, and is designed to go with an expandable 40″ by 54″ rectangular dining table.

Continued on page 106



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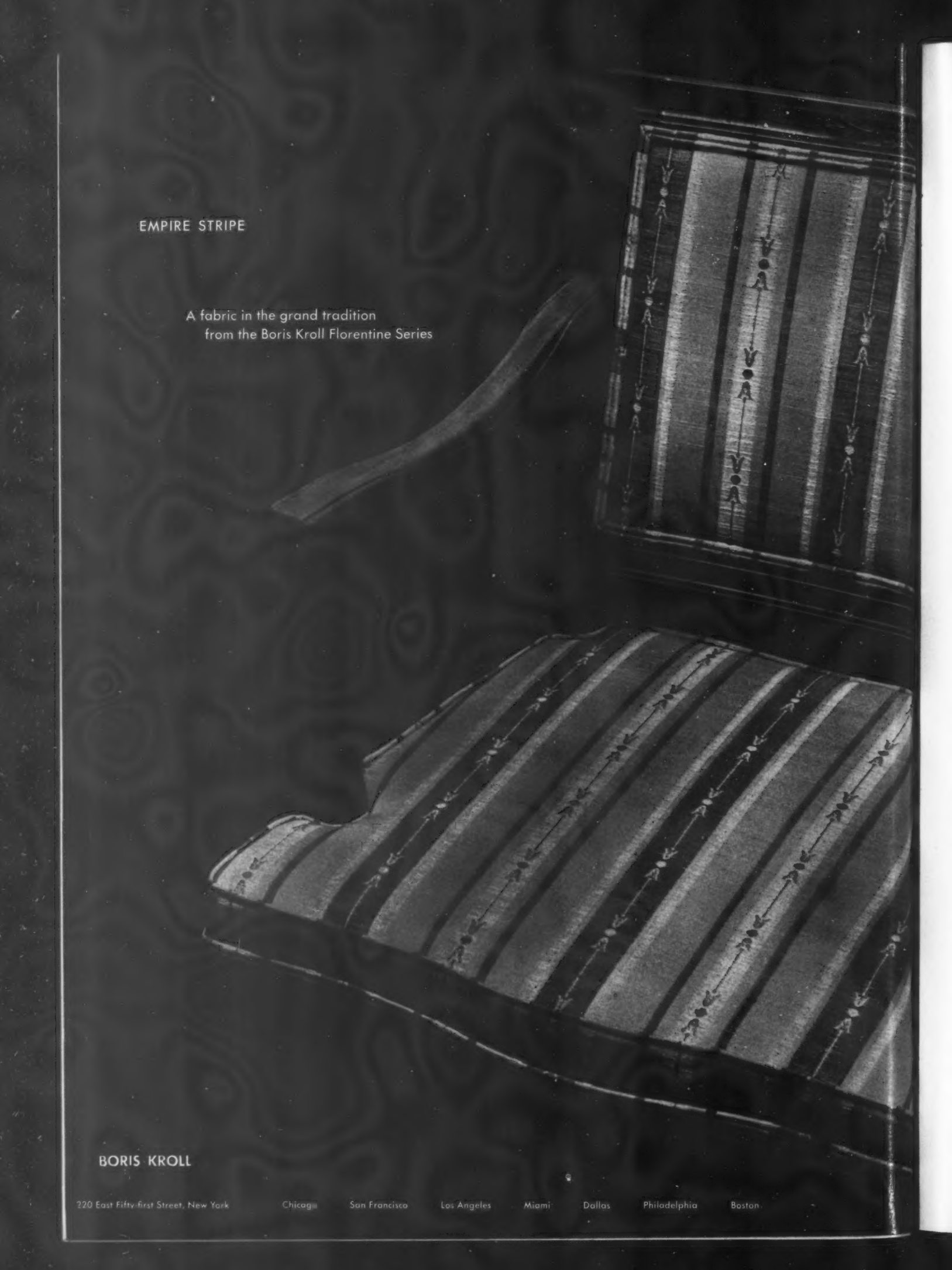
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DISTRIBUTION

June is market time in the homefurnishings industry. It is *the* time for the manufacturers in the entire industry to make their bid for business. It is a month of great anticipation for manufacturers. It is also a month of good business for the hotels, restaurants and transportation companies serving the market customers.

It is a month when the manufacturers are preoccupied with sales and distribution problems. Distribution—facing up to the economic impact of the wholesale showroom—will be the great market challenge.

The wholesale showroom came into existence initially for the purpose of serving only the interior designer-decorator, but now it also serves the dealer who cannot carry depth inventories for both the dealer and interior decorator, and has become an economic factor of such importance that manufacturers cannot ignore it.

By their use of the wholesale showrooms, the homefurnishings stores have found that they can keep and serve their quality, and design-minded, customers without the problem of inventories—a refreshing and enlightening experience in the economics of retailing. In further support of the economics of the wholesale showroom is the great numerical growth and resultant purchasing power of the interior designer-decorator. As a professional he now dominates the nonresidential field, although the volume in the residential field still represents a market greater than the nonresidential.

The distribution shift to the wholesale showroom is an economic force also operating in the best interests of the professional in this field. It means that new sources of supply are constantly becoming available to you. This distribution shift has also contributed to the growth of INTERIOR DESIGN magazine, making it the greatest monthly source-of-supply reference in the country today. More manufacturers, jobbers and importers of homefurnishings products use its advertising pages than any other magazine published. Also of interest is the fact that more interior designers-decorators and more retail homefurnishings stores subscribe to it than to any other magazine.

Harry Anderson

Time, Space and Elegance

The locale is Hewlett Harbor, Long Island, on a strip of land surrounded by water on three sides. The house is a blend of Cape Cod and contemporary styling with hand-split shingles in weathered gray, white-washed brick and white tile roof, a pleasing contrast to sliding glass doors and a cantilevered balcony designed for full view of the water and bridging the gap in time from traditional to modern. The effect of space is one of seeming infinity, for wherever the eye turns it falls on horizon or water, and inside, the generous open floor plan of the interiors enhances this illusion. The decorative mood is one of restrained elegance created within an orderly and thoughtfully planned sphere of skillful designing by Raymond Bachich and John Muller, A.I.D., of Muller & Bachich, Ltd. Exterior architects were Schuman & Lichtenstein.

The blending of architectural styles was specified partly because of its appropriateness to the waterfront location and sloping terrain on which the house is built and partly because of the owners' fondness for Cape Cod. Inside, all doors repeat the six-panel Colonial style of the entrance door as a token from the past and as a contrast to the contemporary design of numerous built-in units in the dining room, library, bath and powder rooms. Furnishings are mostly antiques of American, French and Spanish provincial styling with modern pieces used here and there as important functional or accent notes. The overall color scheme, derived from the surrounding landscape, combines tones of beige, echoing the color of the sand on the beach, and light teal green from the sea and sky, with generous amounts of wood tones varying from light fruitwood to dark antique walnut.

A feeling of gracious living and comfort is imparted from the outset: a spacious foyer with its beige terrazzo floor, built-in brick planters and delightful accents of the past including a grandfather's clock and gas lighting fixtures, joins the living room with visual separation created by white painted posts to enhance the openness. Focal point here is a charming fireplace grouping with four spindle-frame chairs reproduced from an antique Spanish model, a round coffee table and three-cushion sofa covered in a tan, black and white print. The modern fireplace has a raised hearth with an antique walnut carved figure lamp forming a striking silhouette against the white brick wall.

The formal dining room featuring a wall-to-wall built-in breakfront is entered from one end of the living room; a library-den is on the other side with entrance from the foyer. An outstanding example of tailoring the design of an interior to the needs of the client is illustrated in the library by a built-in wall of bookshelves and storage space for bar and television which can be concealed by sliding doors. This room also offers facilities for family activities, informal entertaining and comfortable relaxation, the furnishings including a game table grouping, writing desk, sofa and lounge chairs.

In addition to servant's quarters, other rooms in the house include the master bedroom with adjoining bath, a guest powder room and guest bedroom, and a large kitchen with a dining area.

By combining the simple elegance of things from the past with dramatic elements of the present, the designers have created a home which has an individual personality, that spells neither antique nor modern, but reflects the cultural result of continuous development through living and the love of fine possessions.

Photographs: Dennis Purse

White posts create visual separation between entrance foyer and living room without losing feeling of spaciousness; foyer floor is white and beige terrazzo with brass strips, the colors repeated on walls and woodwork; linen and dacron casement curtains from Decorative Fabrics were made by Continental Craftsmen who was workroom source throughout the house; antique French chandelier is from Maurice Sigal; clock, Sajet; brass bucket, David Roffe.

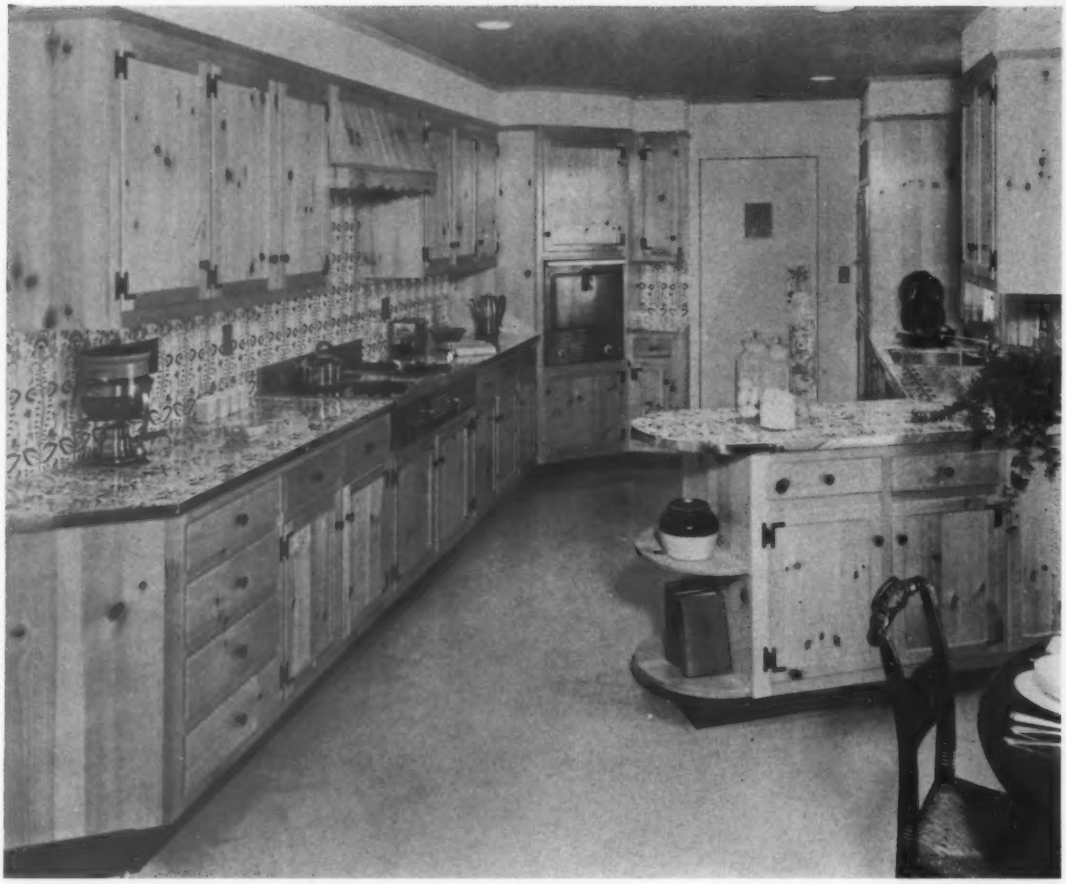
Dining room, off living area, features wall-to-wall breakfront of walnut and brass, designed by John Muller, the interior painted teal green to match walls; Archibald Holmes wool carpet from Eastern Floors is beige, Zoleo antique side chairs are covered in Gilford pale teal green leather, host and hostess chairs from S. Cavallo in green, tan and white stripe; French trumeau in beige and gold is from Maurice Sigal, the brass chandelier from Irene Lovett, ironstone centerpiece, Ed Martine.

Fireplace grouping in living room includes four custom chairs restyled by Raymond Bachich from antique Spanish model and made by Joseph Bordiga, in Brunschwig & Fils beige and white linen, antique coffee table from Wood & Hogan, and Urban sofa in Brunschwig & Fils tan, black and white print; windows, overlooking water, are curtained in Decorative Fabrics beige casement; carved lamp from Gold Dolphin; Archibald Holmes beige carpet was installed by Eastern Floors. View at left looking into foyer shows 7-foot antique console from Zoleo with Imperial Craftsmen benches in Henrose green texture; painted sundial from Sajet; bronze ink well, Gold Eagle. Corner grouping, below, has antique sofa from Ben Kleinman in F. Schumacher beige and white tweed, Wood & Hogan coffee table, lamp made from antique water filter by Ann Morris.

Fireplace wall in library-den combines walnut paneling with white brick accented by antique weathervane from Helena Penrose; light walnut chairs from S. Cavallo are used with client's fruitwood game table; Imperial Craftsmen ottoman is covered in Henrose teal green fabric; antique wood box in alcove from di Lucca.

Writing table in library is antique from Royal Galleries with high spindle-back chair from Sheba Taylor and antique black and gold tôle waste basket from David Weiss; brass student lamp from Kaltman's; lounge chair covered in Henrose linen plaid.

One wall in library has built-in bookshelves with storage space for bar and television which can be concealed by sliding doors, the cabinet work by Joseph Bordiga who also made flip-top coffee table from design by John Muller; sofa, owned by client, is upholstered in Brunschwig & Fils tobacco color texture; ironstone lamp from 18th Century Shop.



Kitchen cabinets in knotty pine give pleasing rustic feeling to room with counter and wall tiles by Vanderlaan in brown on white; Amtico vinyl tile floor is aquamarine spatter design, walls are white and ceiling is pale teal green with matching curtains of Waverly Glosheen; black Hitchcock chairs with rush seats are antiques.

In guest powder room, custom cabinets are of walnut with natural cane and Kraft brass hardware, the tops in beige travertine marble; walls are papered in A. H. Jacobs floral spray pattern of teal green, beige and brown; Archibald Holmes carpet is teal green wool, Schumacher curtains have Scalamandrè green and white tassels; mirror from Kaltman's; jars, Joseph Sarno.

View of master bedroom taken from balcony shows custom headboards covered in F. Schumacher turquoise and white tweed fabric flanked by antique brass swinging wall lamps from Sajet; French armchair from di Lucca is upholstered in J. H. Thorp turquoise and white fabric, Gulistan carpet is deep teal green and walls are painted aquamarine. Walls in master bathroom have Galligan wallpaper with turquoise design on white, the turquoise repeated in Wunda Weve carpet and lacquered cabinets with white Formica tops; white wicker chair from Newell Art.

CONRAD N. HILTON
President, Hilton Hotels

JOSEPH HUSTON
Interior Designer

CLELL BRYANT
Ass't to Mr. Huston

Le Reine Elizabeth

MONTRÉAL CANADA

Nowhere in the international scene is there a name which enhances the prestige of the hotel industry more that that of Hilton. And newest in the expanding global network of 33 great hotels which the Hilton Corporation owns, leases or operates under management contract serving sophisticated travelers throughout the world with American hospitality and service is the 1200-room Le Reine Elizabeth located in Montreal, Canada, and tenth in the coast-to-coast chain of hotels owned by the Canadian National Railways. Donald M. Mumford is general manager of the Queen Elizabeth and vice-president of Hilton of Canada, Ltd.

The hotel, located on smart Dorchester Boulevard in Canada's largest city, is 21 stories high, the biggest hotel in the British Commonwealth and one of the most imposing in North America. This most thoroughly-planned convention hotel on earth is international in conception and function, in operation and occupancy, and has a staff of some 1,500 employees. It was built at a cost of $24,000,000 and the architects of Canadian National Railways who designed the hotel were H. C. Greensides and John Wood.

The Queen Elizabeth is L-shaped, faced with light gray limestone and has aluminum framed windows extending from wall to wall in the various rooms, providing unobstructed views of the surrounding city. Shops in the Queen Elizabeth are located on three levels. On the main lobby are a pharmacy, florist, newsstand, men's and women's specialty clothing shop, fur salon, and jewelry store, as well as a steamship office and railway ticket office; on the central level are a beauty salon, a barber shop, and a china shop, along with two airline offices and a photograph studio; on the floor below are a candy shop and an epicurean shop.

Joseph Huston, New York consultant on interior design and decoration and widely known for his hotel designing, created all interiors and furnishings. He was assisted by James Weir and Clell Bryant of the Huston organization.

The first thing that is noted in the decoration is the individuality of styling achieved in a deft blending of native Quebec art and handcrafts with modern architectural design, resulting in a distinctive Canadian treatment of décor. In this respect the charm of pioneer Quebec has been recaptured by the local artists, whose work was selected and coordinated by Mr. Huston. The Montreal firm of Lamartine & Beaulac served as the liaison between the interior designer and the Canadian firms who supplied the furnishings.

Native Canadian cherry wood combined with polished granite and marble predominate in the main lobby, where spaciousness, comfort and dignity are combined to welcome guests. A multicolored homespun tapestry frieze over the registration desk—*Le Catalogne du Vieux Québec*—depicting the types of weaving of the province of Quebec, makes a colorful decoration to harmonize with the floor coverings, based on ancient hooked rug patterns, and upholstery fabrics for which Canada is famous. Most of the colors in the tapestry are repeated in the yellow-green, olive green, turquoise, sky-blue and purple fabrics used for upholstery.

The adventurous spirit of early settlers is evident in the names given to public rooms, such as the main dining room and supper club off the lobby, *Salle Bonaventure*, resplendent in Louis XVI décor to convey an atmosphere of old France as a graceful, elegant background for dining and dancing. The off-white tables and chairs are placed on several levels fronted by delicate white balustrades, and mirrors share space with the mural decoration of twelve trophy panels by Albert Cloutier, of Montreal, titled *Joie de Vivre*, each representing a distinctive Quebec theme. Deep vermilion plush carpet, crystal

Text continued on page 112

View of lobby above shows front office section with walls and columns of cherry wood, counter front in black Canadian granite, floor of Fulget multicolored marble; color scheme of room is keyed to homespun tapestry above desk in close tonal values ranging from yellow-green through blue-green and purple which are repeated on upholstery fabrics and in area rugs with turquoise background. View at right is looking towards elevator lobby where white bronze doors have crests of noted Canadians designed by Julian Hébert; luminous ceiling is used in main entrance in contrast to lobby ceilings which are painted pale aquamarine with metal strips; wrought iron chandeliers adapted from candelebrum in Quebec church help carry out provincial feeling, and green planting recessed in columns with back lighting which gives shaft of light on white marble insets of columns. Photographs except where indicated are by James Vincent.

DONALD GORDON
President, Canadian National Railways

DONALD MUMFORD
General Manager, Le Reine Elizabeth and Vice President, Hilton of Canada, Ltd.

The Beaver Club recreates atmosphere of original Club, founded in 1785 by fur traders, with focal point in pine wood carving by Alphonse Pare depicting Canada's fur-bearing animals; surrounding walls are covered with vinylized woven fabric in dark blue and white, the blue repeated on leather banquettes and in design of carpet with warm beige-gray background and touches of bright red maple leaves; feature of room is open rotisserie (not shown) at left of brick wall; beamed ceiling conceals recessed lights on dimmer control; chairs and dividers of wood turnings are dark pine finished to give patina of age.

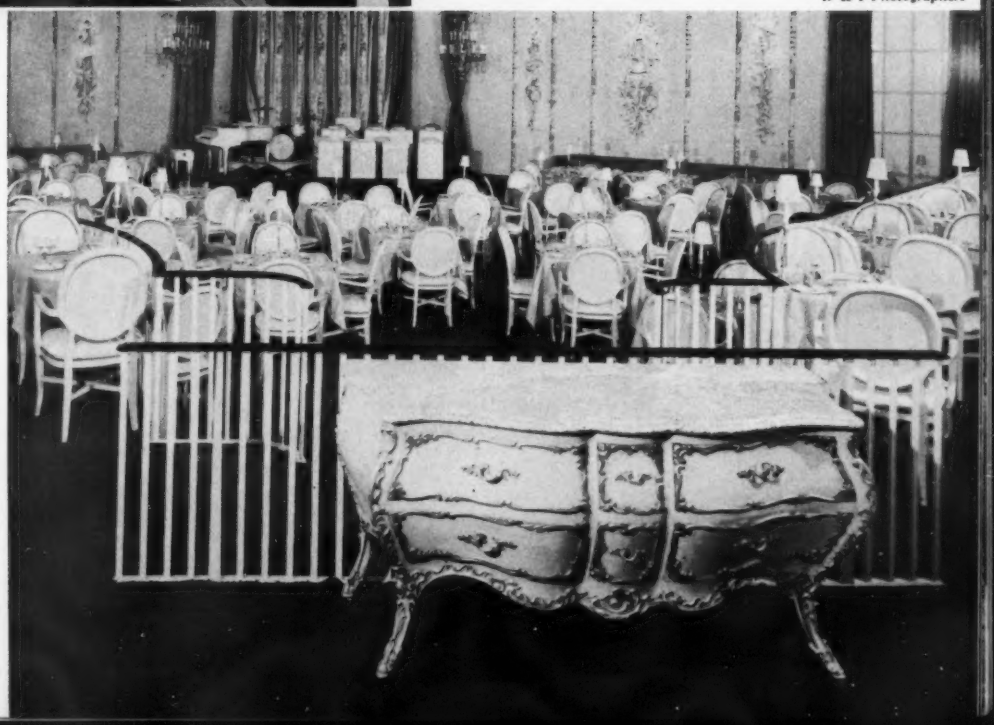
Decorative interest in Les Voyageurs, a cocktail lounge adjoining The Beaver Club, is 60-foot stained glass mural by Marius Plamondon and Benoit East depicting life of early fur traders, the motifs repeated in carved figures by Alphonse Pare on brackets behind sweeping S-shaped bar; Fairhurst sliding doors, covered with blue and white vinylized fabric, are used to expand areas for large gatherings; orange-red Saran fabric on brass bar stools.

Heavy fieldstone wall in rear of Le Café is contrasted with maple paneling and columns with decorative focal point in ceramic tile panel by Claude Vermette, the motifs reminiscent of Indian beadwork in colors keyed to those of the room: beige and dark brown vinyl tile floor, shrimp pink vinyl fabric on the banquettes, red on the chairs; sheer Fortisan curtains are white with design of Canadian flowers.

B & I Photographers

Le Panorama is appropriate name for cocktail lounge on 21st floor with long expanse of windows overlooking the city; feature of room is circular fireplace with colorful ceramic tile hood and surrounding seating; color scheme is pink and orange: pink draperies over sheer white curtains; pink, gray and orange carpet; orange nylon on the chairs, gunmetal patent leather on banquettes; black and white columns with tropical green planting define intimate groupings in room which is approximately 250' long.

B & I Photographers



French-inspired Salle Bonaventure room derives name from old Montreal landmark, Bonaventure Station; joie de vivre theme is interpreted by Albert Cloutier in trophy panels of Canadian arts and crafts framed in marble and blending with pale peach walls, accented by touches of vermilion; Louis XVI chairs are white with white leather upholstery, the carpet is orange-red; background of bandstand combines Patterson iridescent orange-red fabric, between gray marble columns, with lacquer red draperies repeated at windows.

Attractive feature of double bedroom is headboard in black and white Panelyte with spread in black and white provincial design; luggage rack is covered with pink vinyl fabric and chair is upholstered in darker shade of same color; drapery fabric, reflected in mirror, is special toile design with scenes of Montreal.

Typical bed-sitting room is contemporary in feeling, easy to maintain with all surfaces of cabinet pieces in two tones of wood-grained Panelyte; color scheme, one of six used for transient rooms, combines pale gray walls, black, white and orange Moresque carpet, black and brown tweed on chairs and sofa bed with accent chair in brilliant orange; curtains are black, brown and white stripe.

Similar color scheme is used in dual bedroom with headboard of black Panelyte framed in brass, black and brown spreads, black patent leather on luggage rack; surfaces of desk-dresser and tables are Panelyte.

B & I Photographers

Comfort and tradition are emphasized in living room of Gaspé suite with orange carpet and armchairs against beige walls and draperies trimmed with orange braid; sofa is upholstered in beige texture, and bitter green is accent color on benches.

Dining room of suite features gold and white flocked wallpaper and gold carpet contrasted with white linen draperies, chairs with white leather upholstery and tôle chandelier; metal orange tree and handpainted screen provide attractive accent pieces.

Color scheme of living room is continued in master bedroom with pale peach walls, upholstery fabrics and bedspreads in tones of orange, accented by touches of deep orange and vermilion in pattern of draperies.

B & I Photographers

Living room of handsome Royal Suite has English Regency feeling highlighted by old wooden fireplace and antique Coromandel screen; walls are off-white, random width wood floor with wooden pegs has large French rug predominately in tones of blue with touches of green and purple, the colors echoed in royal blue velvet of Regency armchair and lavender fabric on lounge chairs; sofa is upholstered in silver-gray.

Walls and carpet in master bedroom are soft gray-blue blending with blue and white sheer draperies and plain white curtains; blue is repeated in brocade on chaise longue and in deeper tone velvet on bench.

Opposite view of living room shows window wall with white damask curtains trimmed in royal blue and white braid; cabinet in front with brass grille doors houses television and radio equipment; striped fabric on ottoman is in purple-blue tones.

Living room curtain treatment is continued in dining room with beautiful satinwood table, mahogany chairs and cabinets; walls are gray-blue with sparkling accent in Waterford crystal chandelier and wall sconces.

"Apres les Vepres," woodblock print by Andre Bieler.

Le Reine Elizabeth

ARTS AND CRAFTS

"Children Playing," lithograph by Ghitta Caiserman.

"Quebec Ferry, Winter," silk screen print by Lorne Bouchard.

"Montreal Street Scene," silk screen print by Frederick B. Taylor.

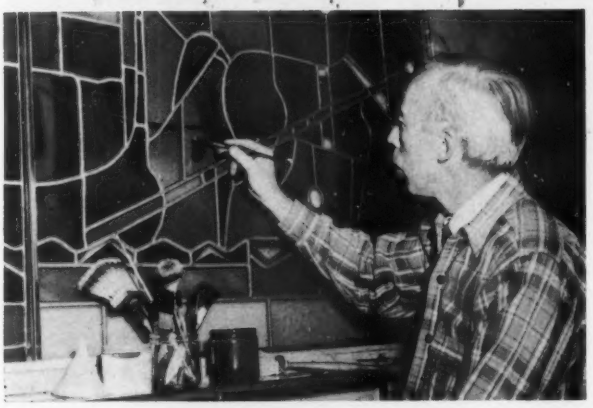
"Flooded Streets, the Ramparts, Quebec," silk screen print by Robert W. Pilot.

"St. Fidele," silk screen print by A. Y. Jackson.

"Eskimo with Kayak," lithograph by Harold Beament.

"Street Scene through Grille," lithograph by Franklin Arbuckle.

Artist Albert Cloutier at work on murals for Salle Bonaventure.



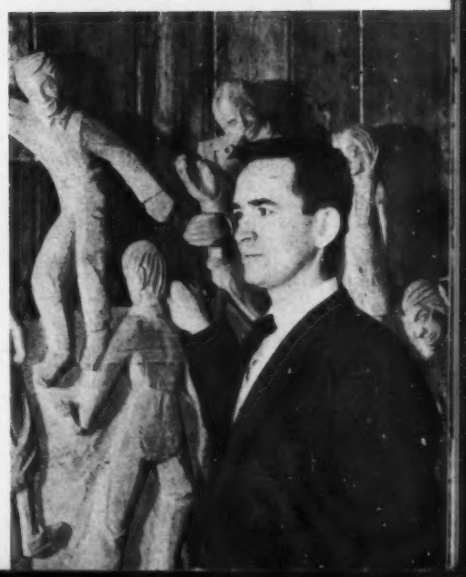
Master glass-worker Marius Plamondon, upper left, is shown at work on stained glass mural (above) for Les Voyageurs cocktail lounge, designed in collaboration with painter Benoit East, left.

Georges-Edouard Tremblay stands before colorful wall hanging he executed from design by Jean Dallaire for main lobby.

Sculptor Alphonse Pare is shown carving one of the figures installed in Les Voyageurs cocktail lounge.

Jean-Pierre Boivin is shown with his French Canadian dance motif panel carved for private dining room.

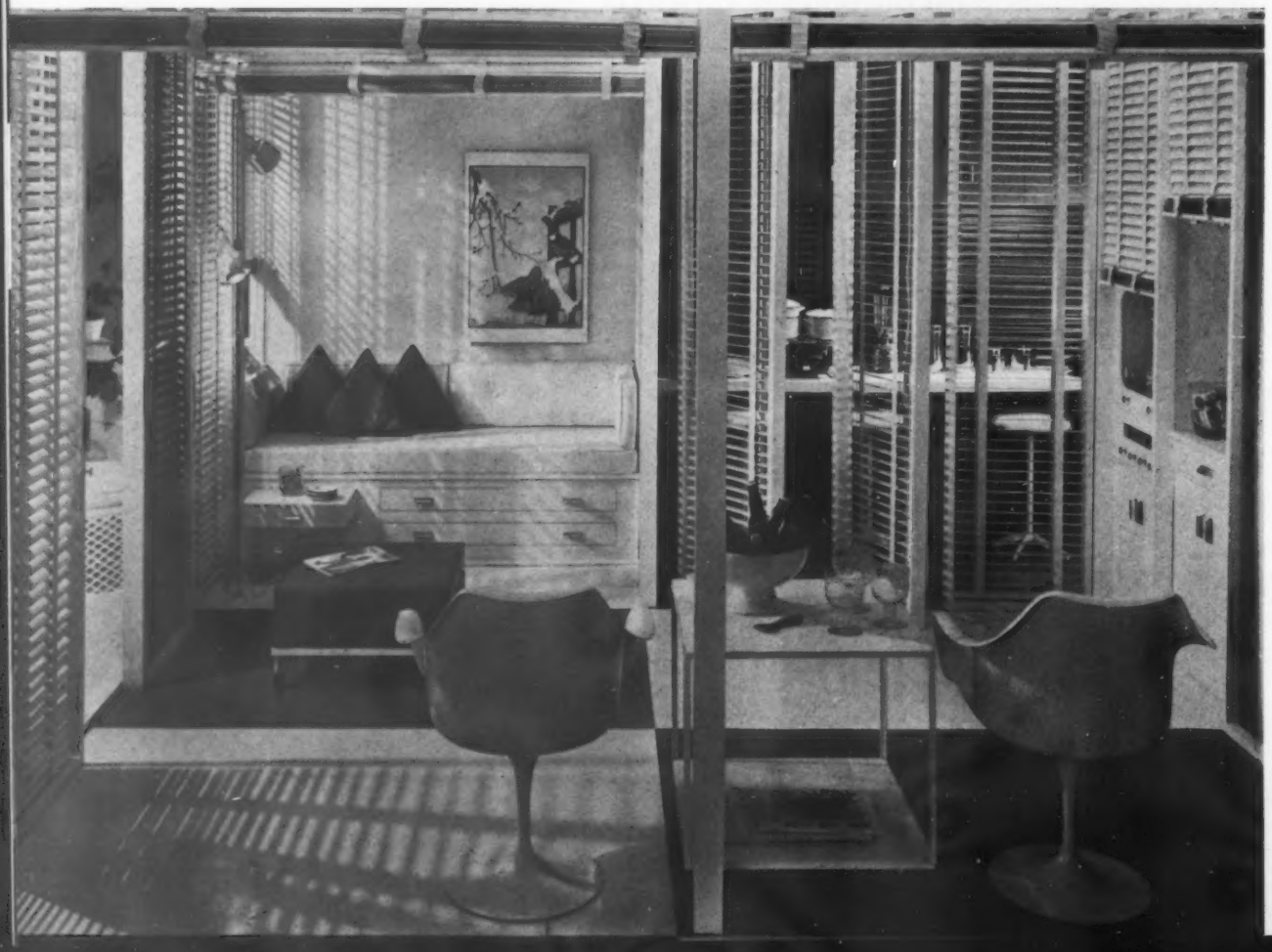
Julien Hebert, designer of the eight family coats of arms in metal on elevator doors, including that of Jacques Cartier, left, discoverer of Canada in 1534.



Venetian Blind Panorama

For the second year, members of the Venetian Blind Institute have sponsored an exhibition of room settings featuring the latest developments in Venetian blinds. Each room was designed in a different period of style and pointed up the versatility of Venetian blinds as not only functional but decorative contributions to an interior. One prominent use of blinds in several rooms was that of screens: as a background for a sophisticated living room with Chinese red blinds framed in red lacquered panels shaped in a Moorish design; in multicolor combinations to conceal storage units in a young girl's room; framed on pivots to divide a kitchen from a family room. The decorative possibilities of Venetian blinds were emphasized in an informal dining room where a 14-foot window wall was covered with alternating Shoji panels and blinds in a new spatter pattern of pale gray on a white ground. Another unusual idea was featured in a bedroom with blinds suspended by beams over the bed to conceal lighting which was controlled by push buttons. Blinds in colors and patterns were also widely used—bright red, pink, gold leaf on white, spatter designs and a new pattern which resembles unbleached linen. It is interesting to note that although each designer worked independently in creating the rooms, red appeared in each of them, either as a major color or an accent.

For an all-purpose family room, Staniford Squire used red and white Venetian blinds in wooden frames at windows, on pivots to divide room from kitchen, and to conceal storage wall with hi-fi and TV; built-in bench is upholstered in marine blue Boltaflex from Vinyl Fabrics Institute which is repeated on cushions of white Fiberglas chairs from Knoll; Amtico vinyl tile floor is red and white; table and ottoman from Reilly-Wolff; floor lamp, Lightolier.



Hans Van Nes

Informal dining room designed by John B. Wisner, A.I.D., created an Oriental mood with Shoji panels from Charles R. Gracie alternating with Venetian blinds in new spatter pattern of pale gray on white; adjoining wall is covered in Gracie melon tone silk wallpaper, and furniture, designed by Mr. Wisner for Ficks Reed, has lacquered cinnabar frames, Indigo blue seat covers on chairs, gold-flecked white plastic on table top; Gold Seal vinyl floor by Congoleum-Nairn is white, woodwork is charcoal gray.

Little girl's room designed by Barbara Joseloff, A.I.D., emphasizes vivid colors with peppermint red accent wall behind bed in contrast to other walls in white and Venetian blinds in red, cinnamon pink, white and gold used to conceal storage units; miniature Chippendale bed from Florian Papp has Bates white coverlet and dust ruffle with red embroidery; other furniture, also antique miniatures, is from Blanche Leff; carpet from Charm Tred Mills is red with play area of Amtico white and red vinyl tile.

John Muller, A.I.D., and Raymond Bachich designed a double purpose bedroom-work area with effective window treatment of Venetian blinds in new unbleached linen pattern encased in red lacquer frames; walls are painted gold, wood floor is accented with red and gold Spanish rug from H.M.S. Fabrics, and red is repeated in Erbun fabric of headboard and bedspreads made by Continental Craftsmen; bedding is from Lewis Mittman; desk from Baker is used with black lacquered chair in Brunschwig & Fils gold fabric and file cabinet painted antique gold; books from David Weiss; lighting over bed is filtered through blinds suspended by wooden beams.

Against a background of Chinese red, Irving Altman and Melvin Dwork, A.I.D., N.S.I.D., created a striking living room with French, Italian and Chinese antiques from Altman-Dwork, Inc. and upholstery fabrics from Eaglesham Prints in antique gold, black and green; red Venetian blinds are encased in red lacquered panels of Moorish design and a handloomed rug from William A. Coury over Amtico Renaissance vinyl tile floor echoes colors of room; upholstery by Delta Upholsterers, painting by Judith Godwin.

Art to Live With

For somebody who was born and reared in one locale—Lilian Mackendrick has made a big thing out of geography. An American artist and native of Brooklyn, she grew up to see herself acclaimed around the globe. All over the European continent, in Mexico and America her paintings are bought, honored, exhibited by leading museums, galleries and private collectors.

Hearken to one Mackendrick fan—a foremost art critic of France who mused when he first looked at her work, "I see the future of painting is in the hands of Americans." And not one to clutter herself with false modesty, Lilian Mackendrick happily accepts the accolade, "Of course, I'm flattered—the French don't pass *that* mantle along easily."

While a U. S. Government representative summed it up, "Your work spreads more good will for our country than all the military missions we send abroad." This from an American Military Attache to Rome in 1955 when she was distinguished with the Gold Medal Award at the Third Biennial of American Paintings in Bordighera.

The Mackendrick art scope is limitless. She has worked in techniques that range from the semiabstract to the insistently so to the nonobjective. But the love that holds her commitment is what she describes as "post-post-impressionistic"—a reflection of the Oriental influence that inspired the great impressionists of the 19th century. In her interpretation it comes out as an ordered serenity of style and delicacy of brush that make a perfect foil for the intoxication of her brilliantly luminous colors.

She chooses as subjects the commonplace and everyday. On scenes of city and country, indoors and outdoors, rooms and rooftops, fruits and flowers, vendors and vegetables Lilian lavishes loving attention. They please because they are familiar; they enchant because the familiar is tinged with magic. In a Mackendrick canvas to glimpse a garden through partially open doors is to feel drawn within and saturated with heady fragrance.

Her intensive formal training includes study of sculpture at the City College of New York; drawing and lithography at the Art Students League of New York; drawing and painting with her sculptor-uncle, Louis Keila, and a B.S. in Fine Arts upon graduating from New York University.

Her first one-man show in 1949 at the Mortimer Levitt Gallery in New York set off a chain reaction. Each year since has been marked by Mackendrick shows in America and Europe—sometimes several going on simultaneously. In 1955 for example, going on at once, were two exhibits in New York, one in Georgia, one in Florida and another in Italy. In 1956 and again in 1957 when she had a one-man showing at the Galerie Benezit in Paris, it was the only time this famous gallery departed from a policy of exhibiting only old masters to honor a contemporary painter.

The one-man shows go on, are already projected into 1959. To keep up with them, as well as to execute special commissions that come her way from a swelling stream of private collectors, she produces prodigiously. They average some 50 paintings per year, an impressive turnout for such highly creative work.

On the important art influences in her life, she does a chronological run-down this way, "The Egyptians, the Near East, the Far East, Rembrandt (now her top favorite) Chardin, Renoir, Degas, Goya, Raumier, Forain, Cezanne, Bonnard."

The approach to her own work she wraps up as ". . . a respect for the human scale." To Lilian Mackendrick this means that a canvas should offer ". . . things in orderly arrangement familiar to human experience; a clear expression of the essence of the artist's thoughts and emotions so the audience is not burdened with guessing games; a solid construction so the composition won't fall apart." All of which she agrees ". . . must of course be infused with that special X factor—call it beauty or life or magic—which can't be described or taught or learned but which the audience will recognize if it's there."

A lot of people find it "there" in Mackendrick paintings. The Duke and Duchess of Windsor buy her paintings, and her list of clients also includes an extensive group of interior designers. The Mackendrick studio is at 230 Central Park South, New York, and decorators are invited to call CIrcle 6-1781 for an appointment.

Interior, Trays with Glasses

Still Life, Balcony

Flower Market and Women

Total Design

A concept of total design, expressed in the decorative unity of furnishings and interiors, is the theme of the exhibition for Grosfeld House, manufacturers of furniture, as interpreted by ten interior designers, all members of the American Institute of Decorators and the National Society of Interior Designers, in the exhibition, *1958 Showcase of Fine Furniture Design*, now on view in the New York showrooms of Grosfeld House. The interior designers who lent their talents to the creation of this unusual collection of furniture are: Dora Brahms, Yale R. Burge, Lester Byock, Melvin Dwork, Jessie Earnshaw, Michael Greer, Roger Hargreaves, Patricia Harvey, Edith Hernandez and Mildred Irby.

Each designer was responsible for the creation of the entire interior, including furniture, accessories, fabrics and architectural details, and the approach produces a wholly correlated appearance as a result, with furniture and background harmoniously complementing each other.

An atmosphere of spaciousness and color distinguishes the interior by Dora Brahms which integrates the rich heritage of the American Indian with present-day living. The furniture is designed in pure geometric form, with space-saving features and practicality emphasized throughout.

The furniture in the interior by Yale R. Burge retains the detailing of 18th-century French models but is modified to fit in with modern living. The bedroom-sitting room shows the influence of the Southwest with heavily beamed ceiling, upright beams and terra cotta floor adding a native flavor.

The Biedermeier style was the inspiration for the interior by Lester Byock who has borrowed the color and styling of the early 19th century for a bedroom for contemporary living; a dressing table, pediment chest and other items are scaled down realistically to conform with present-day requirements.

The bedroom by Melvin Dwork reflects the 18th-century French provincial tradition with the furniture integrated as if grouped by a discerning collector, and including a cherry commode with applied brass moldings, an oak armoire with modern interior fittings, and brass field bed.

An Empire bedroom by Jessie Earnshaw creates the effect of a Napoleonic interior and features striped wallpaper and matching fabric, background for mahogany commodes, oval sofa, generous *chevet* table and bench, and beds with mahogany headpieces upholstered and finished with brass finials.

Painted *treillage* for background confers distinction upon the living room designed by Michael Greer in which furniture of Louis XV, Louis XVI and Directoire styles are incorporated, crafted with graceful flowing lines, with an effective distribution of pattern and color in fabrics and accessories.

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Native American Indian colors and culture are indicated in living room by Dora Brahms, with turquoise, red and cream color scheme heightened with midnight blue, the turquoise ceramic tile floor from Marble Internationale, the rug by Grosfeld House, who also supplied all furniture, with upholstery and drapery fabrics by Scalamandrè, the wall covering by Jackson Ellis; hi-fi equipment by Fisher Radio Sales, accessories from Carlebach Galleries, America House and Fred Leighton; plants from Goldfarb.

Inspiration for dining room designed by Mildred Irby was Empire style faithfully reflecting enthusiasm for Italian influence in furniture, as incorporated in authentic reproductions in cherry and dark mahogany by Grosfeld House; colors are muted, with white and gold predominating and shades of green for accents, in Katzenbach & Warren wallpaper, Stroheim & Romann fabrics; Lorraine Studios workroom; Amtico flooring, flowers by Corteau.

Living room designed by Michael Greer derives its chief architectural interest from wall treillage, light green to match rug, combined with light blue ceiling and baseboard marbleized by Eloi Bordelon; Grosfeld House furniture in 18th-century renditions include bérgères in Brunschwig & Fils floral print and sofa in Scalamandrè antique silk with Henry Cassen piping; painting by Artist Jules Cavailles from David B. Findlay Galleries; fountain from Erkins Studios, lamps by Paul Jones; flowers by Helen Cole, hi-fi by Holly Neill.

Color and styling characteristic of Biedermeier style are translated by Lester Byock in bedroom in which red and white predominate, in Fortuny fabric for matching bedspread and draperies; sheer curtains are Scalamandrè silk, Lorraine Studios workroom; furniture and circular fringed rug by Grosfeld House; moiré wallpaper from Cowtan & Tout, flowers from Helen Cole; accessories are antique.

Empire bedroom, designed by Jessie Earnshaw, has a predominantly yellow, beige, black and white color scheme, the wallpaper from Cowtan & Tout combined with Robbins vinyl tile flooring from Vogue Carpet and rug from Duncan Othen; furniture is by Grosfeld House and fabrics by Updecor, except Boris Kroll fabric on bench and curtain fabric by Scalamandrè, all trimmings by Standard; paintings in alcoves by Artist Allen Townsend Terrell; mirrors of Pittsburgh Plate Glass, from Cosmopolitan; antique accessories from Frederick P. Victoria; flowers, Helen Cole.

←Shades of bittersweet, pale in Amtico flooring and dado, more intense in Fortuny fabric for walls and draperies and Fridek fabric for upholstery, are combined with off-white and parchment in Venetian dining room with rounded corners by Roger B. Hargreaves, setting for Grosfeld House raised lacquer and decorated furniture; drapery valance from Window Shop, chandelier and girandoles from Old Versailles; antique mirror from Past & Present, flowers by Helen Cole.

Influence of the Southwest is evident→ in the bedroom-sitting room of Yale R. Burge, which features an informal furniture grouping at a big window curtained in Schumacher wine red fabric, the seat cushion in pony skin from Alice Cantrell; white painted walls and Vanderlaan tile floor is background for Grosfeld House furniture and rug, the pouf in Thorp fabric, the bérgère and sofa in Tharbok fabric, and desk chair cushion in Lackawanna leather; Lorraine Studios workroom.

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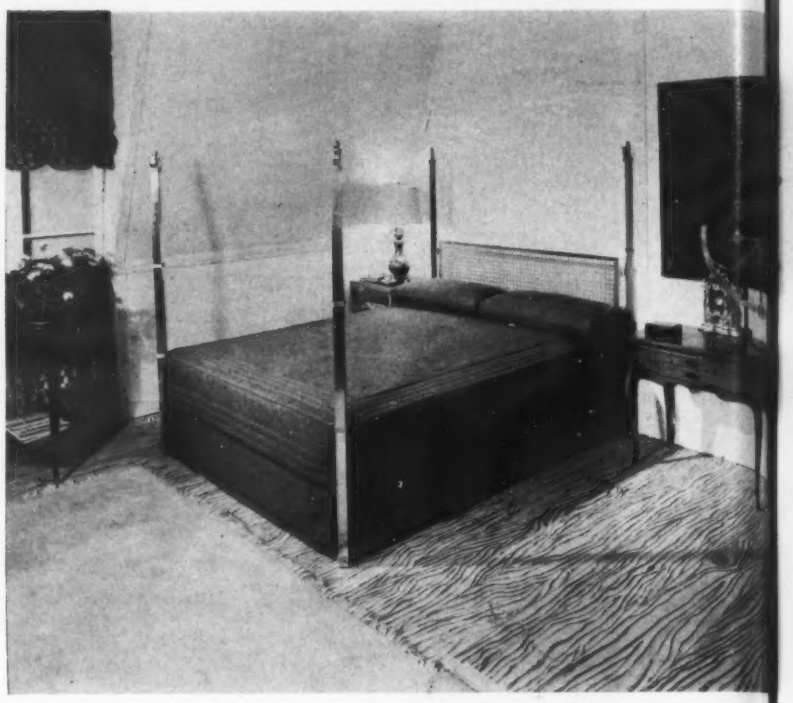
A Venetian dining room, square in shape with rounded corners, is the setting by Roger B. Hargreaves for his furniture in a contemporary interpretation of Venetian elegance, complementing the background, expressed in finishes that play up contrasts of fruitwood tones, lacquered planes and painted surfaces with raised decoration.

Old Venice is interpreted for a bedroom of today by Patricia Harvey, who dramatizes the bed with a shirred backdrop arranged for valance lighting, a mural depicting a Venetian scene accentuating the atmosphere of elegance established by the decorated furniture.

For those who wish to combine the beauty of the past with the creative innovations and practical features of modern design, including such conveniences as carefully planned storage space, the room designed by Edith Hernandez will have strong appeal. Impressions from a world of design inspirations were gathered for this room from Egypt, Greece, Spain, Italy, Norway, England, Mexico and the United States and artfully combined.

Italy's interpretation of the Empire style was the inspiration for the dining room by Mildred Irby, in which is faithfully reflected the then-current enthusiasm for the French influence in furniture and decorative wall treatments, with wallpaper emphasized in the present instance. Colors are muted, with white and gold predominating, and shades of green provide the only accent.



Bedroom designed by Melvin Dwork presents Grosfeld House off-white rug and furniture of 18th-century French design, including cherry commode and oak armoire not shown, combined with a regimental brass bed and rafraichissoir, offset by rough white walls and faux bois painted floor by Artist Robert Cantrell; curtains are of Greeff fabric, with bedspread of Erbun complementary fabric with quilting by Hughes-Muller, Lorraine Studios workroom; accessories from Altman-Dwork.

Opulence of old Venice translated in terms of the present day is evident in bedroom with pink, antique white and dull green color scheme designed by Patricia Harvey, with furniture and carpet by Grosfeld House; fabrics include Jackson Ellis pink and white bedspread and Stroheim & Romann upholstery, shirred bed canopy is Decorative fabric, Lorraine Studios workroom; lamps specially designed, mural by Artist Robert Cantrell.

Shades of oyster white and tapestry blue, with touches of gold, green, red, blue-green and purple characterize the contemporary living-dining room designed by Edith Hernandez; furniture, and rug with Standard Trimming fringe, from Grosfeld House; fabrics by Scalamandrè, except Thaibok silks on chairs and Jofa fabric on scoop chair; Lorraine Studios workroom; nude by Artist Milton Avery, books from L. Weitz; other accessories from Jarvis House; lamps from Gottlieb.

Renovation on 42nd Street

Brandt Theatres and Enterprises, the company name for a wide and varied group of business ventures including a chain of movie theatres, pizzerias and restaurants, recently moved its offices to the Rialto Theatre Building on 42nd Street and Broadway, a location chosen because of its proximity to many of the company-owned movie houses. This is also an area of honky-tonk arcades and shooting galleries, not the most desirable site to attract top quality personnel. To counteract these physical surroundings, the Brandt executives engaged designers Bachstein & Freitag, A.I.D., to remodel the interiors and create a series of offices which would appeal even to the most exacting "man in a gray flannel suit" and his distaff counterpart. Walls and floors were completely stripped and new backgrounds created with wood paneling contrasted with painted areas; Celotex travertine tile ceilings are used throughout; and special lighting was designed to offer flexibility so that areas can be altered or expanded when necessary (recessed spots from Lightolier, fluorescent pans from Globe Lighting). Office layout is planned to take care of all company functions in the most expedient and efficient manner. Located on the second floor, all offices with the exception of the reception area have windows facing 42nd Street where the greatest concentration of

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Elevator entrance to offices, above, features one wall of Schwartz mirror and green plants from Ruth Joyce against Louis W. Bowen gold paper with spot lighting placed behind floor-to-ceiling panels. Reception area, left, has walls sheathed in cherry "Craftwall" by Roddis Plywood, pair of Janet Rosenblum sofas in Gilford orange vinyl plastic upholstery with Lange and Williams lamp; beige carpet is by Mohawk and paintings in Donald Fettretch frames are views of Sagamore Hotel.

Ernest Silva

Walls of limba "Craftwall" by Roddis Plywood are warm background for office of Bernard Brandt: custom V'Soske carpet is in tones of ivory, emerald and cobalt, the colors repeated in William Webb blinds flanking Lewis-Winfield ivory silk and cotton taffeta curtains; cobalt blue is picked up in Boris Kroll fabric on Dunbar swivel chair, used with Stow-Davis desk from Macey-Fowler; the pair of Georg Jensen armchairs is upholstered in Gilford ivory leather; lighting fixtures by Globe. Seating area shown at left features Janet Rosenblum sofa in Boris Kroll ivory, emerald and cobalt blue fabric and pair of Dunbar chairs in Schumacher emerald green texture, the setting reflected in Schwartz mirror wall.

For office of Lou Brandt, storage unit and white Formica shelf are recessed in walnut "Craftwall" by Roddis Plywood with carved eagle from D'Anna Marie; Stow-Davis desk and chairs are from Macey-Fowler, the chairs in Gilford turquoise leather; hanging fixtures from Globe. In other end of room, Janet Rosenblum sectional sofas in Knoll black, brown and white linen tweed are accented by Lazy-Back terra cotta and turquoise pillows against white walls; table lamp is from Lange & Williams; nest of tables is Bachstein & Freitag design; V'Soske carpet combines tobacco brown with black and white spatter pattern; door with Schlage hardware leads to secretary's office.

White walls and Mohawk green carpet harmonize with Dan Cooper casement fabric in tones of green on white in attractive conference room; furniture is by Janet Rosenblum, the chairs upholstered in orange and green, the sofas in custom stripe of orange, green and yellow, both from Boris Kroll, with Lazy-Back accent pillows; pictures from Rudolph Lesch.

Executive bathroom contrasts ceramic tile walls in black, brown, ivory and yellow with black tile floor accented with random insertions of ivory, the tile from Central Tile Company; wood-grain surfaces are Micarta, lighting fixtures by Sid Harris, mirror from I. Schwartz.

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Brandt movie houses lies. Two entrances to the reception room were created, one for general use, the other for prospective employees who come in great numbers during the spring and summer months to be interviewed for hotel and summer camp jobs in the numerous Brandt enterprises. To handle the interviews, an auditor's room, located off the reception area, doubles as a personnel office. The elevator entrance sets the keynote of subdued elegance of the inner office décor with wall-to-wall beige carpeting and gold leaf wall covering as a background for green tropical plants illuminated by spot lighting placed behind floor-to-ceiling plywood panels, the setting reflected in one wall of mirror. This flows into the general reception area where a pair of sofas upholstered in orange vinyl fabric are grouped with white Formica-top tables forming an attractive seating area against a background of cherry paneled walls. From the reception area, a short flight of steps with low risers and wide treads leads graciously to a series of private offices each designed at an angle so that the occupant can visually supervise secretaries seated at desks in the outer open area. Fluorescent lighting pans are in a series of right angles designed to provide sufficient lighting over extra desks if added for increased personnel. Offices of the two top Brandt executives are located at the other end of the floor, each enclosed by cherry plywood and floor-to-ceiling doors with a joint secretarial office situated between the two. Ample storage space for file cabinets is concealed in a wall behind the secretary's desk, a feature typical of the planning throughout. Emphasis in both offices is on crisp, contemporary styled furnishings with accessories and paintings selected to impart a warm, homelike feeling which is continued in an adjacent conference room. This continuity of pleasing decoration is also apparent in such oft-neglected areas as the washrooms, and the designers' attention even to minor details can be noted in such elements as the office water fountain which is concealed by a white porcelain lavabo.

Office water cooler is recessed in wall behind Mottahedeh lavabo, a decorative solution to a practical problem.

Series of executive offices are placed at angles so that each occupant can see through glass doors to secretaries seated at Cole Steel desks and chairs on Robbins vinyl tile floor; columns are covered in Louis W. Bowen gold leaf paper, walls are sheathed in cherry "Craftwall" by Roddis Plywood, and windows facing street have Dan Cooper orange, yellow and white ramie casement curtains; private office walls in foreground are covered in Louis W. Bowen grasscloth with Rowe Langston picture in Donald Fettretch frame. Area below is of executive secretary, situated between offices of two top executives; custom desk is Bachstein & Freitag design; pictures of murals by Robert Andrews in Donald Fettretch frames. →

Model Apartment

Newest cooperative apartment house to stir decorative interest among New Yorkers is the luxurious Dorchester, located on East 57th Street, with one of two model apartments by interior designer James G. Hendrix, of William Pahlmann Associates. An entrance foyer with blue-green and gold grasscloth of rough texture for walls, the flat arch to the living room framed with ball-and-spindle grille painted bronze-green to match the valance of the picture window, sets the decorative tempo for the entire apartment. The living room walls are painted bronze-green, and window hangings are sheer silk in muted silver-blue, beige and gold. The bedroom is given individuality by a delightful floral wallpaper extended over the ceiling for color and pattern interest. The apartment, in contemporary design with overtones of traditional styling spiced with Persian flavor, spells sophisticated urban living.

Living room, as seen through grille of entrance hall, reveals turquoise and blue Acrilan carpet, from Firth, bronze-green painted walls and window hangings of Quaintance sheer silk printed in silver-blue, beige and gold; John Stuart modern walnut chest with travertine top houses G. E. television and is flanked by pair of Robert Herman Directoire chairs in Boris Kroll bronze green damask, used for dining; walls and ceiling of hall are in Gene McDonald blue-green-on-gold grasscloth, background for Glenn console with green marble top, and Dublin gilt mirror from Ashley Kent; Nesle crystal lantern.

Pair Directoire armchairs from Glenn Antiques in Jofa deep green and turquoise needlepoint, is grouped with Barclay long sofa in Decorative Silks natural damask and Barclay companion upholstered chairs in Boris Kroll bronze-green damask; all accessories are antique, including lamps and pictures; Acrilan turquoise and blue carpet, from Firth, appears throughout.

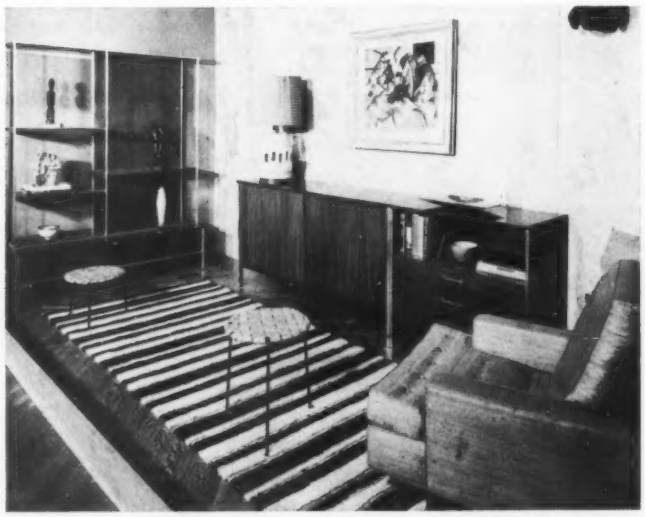
Bedroom has old black iron and brass headpieces from Joseph Sarno, with Brunschwig & Fils black and white homespun bedspreads finished with Consolidated off-white fringe and dust ruffles of Thorp charcoal taffeta; wallpaper is Pippin's "Somerset", in gray and charcoal on white, extended over ceiling; curtains, of Gunn & Latchford off-white silk bourette with Consolidated blue and white valance; double commodes in bronze lacquer with drawers mottled blue-green, from John Stuart, hold antique lamps from David Weiss; antique mirror from Jeane Friedlander, who supplied table next armchair from Zoleo; table from Bourdon next Kittinger armchair and ottoman in Boris Kroll fabric; lamps flanking beds, from Warren Kessler.

Living Today

On April 19th, an exciting exhibition of contemporary architecture, furniture and interior design opened at the Corcoran Gallery of Art in Washington, D. C., where it will remain on view through June 22nd. More than 70 manufacturers and nearly 100 designers are represented in the gallery-sponsored exhibit called "Living Today" which emphasizes bold designs of the last ten years and illustrates practical uses of such new materials as Fiberglas, vinyl plastics, nylon and micarta as well as new applications of such traditional materials as bent wood and leather. The architectural section features drawings, photographs and models of buildings by Mies van der Rohe, Philip Johnson, Eero Saarinen and many others. Paintings and sculpture, some lent by Washington collectors and artists, others from the Gallery's collection, are an important and integral part of the displays and range from 18th century paintings to the work of Harry Bertoia. According to Henri Dorra, Assistant Director of the Gallery, two trends stand out in the exhibition: "the principle of functionalism is so well established that a number of designers are reacting against its severity by stressing rich textures, violent colors and whimsical shapes that recall the fantasies of the baroque era" and "new materials have opened up a whole range of new possibilities which are being intensively explored."

View of patio at entrance to the exhibit features various uses of Owens-Corning Fiberglas: in translucent flat panel by Alsynite for wall at left; for screening in area behind plants; for roof panels which are corrugated Fiberglas reinforced plastic by Alsynite; and for Herman Miller chairs designed by Charles Eames.

Furniture by Jens Risom is shown in setting with Elenhank linen curtains and Amtico vinyl tile floor, the dining group defined by V'Soske woolen rug; accent wall covering of cork on paper was designed by Virginia Ruark for Louis W. Bowen; lighting fixture by Lightolier; table setting includes peppermill and salt shaker by Trude and Harold Sitterle, porcelain sugar and creamer designed by Raymond Loewy for Rosenthal.



Leather wall covering designed by Win Anderson and made by Blanchard Brothers & Lane provides interesting background for setting above with walnut and aluminum room divider designed by Paul McCobb, walnut cabinet by Jens Risom and armchair by Edward Wormley for Dunbar; woolen rug is by Marianne Strengell; stools of wrought steel and leather by Swift and Monell; pottery lamp designed by J. Wilson Smith and Laurence Cardwell, manufactured by Trotwood Originals.

In dining area of patio, a blind of wood and wool by Dorothy Liebes is background for wrought iron and wicker furniture designed by Maurizio Tempestini for Salterini; screening at left is of Fiberglas.

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Market Spotlight

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Original Designs at Hargri

To the decorator, the Hargri Building, 212-214 West Kinzie Street, Chicago, means a wealth of decorative material —drawn from outstanding sources both within and outside the local area, and designed to acquaint him with the latest offerings in decorative accessories. The notable examples shown here illustrate the unusual diversity of designs featured, ranging from the contemporary styled upholstered club chair, by the Garland Furniture Co., shown with the Marnay, Ltd. table holding the Chea, Ltd. 41″ lamp, to the Windover, Inc. eagle on the wall; the dramatic 18th-century painted wrought iron wall sconce, one-of-a-pair from Albert's Antiques for candles, vigil lights or electric wiring; the Keller-Williams monastery bench, also shown, is notable for its decorative terrazzo top with simple but elegant wall treatment by Harold Studios; and classic lamp and bust design from Chea, Ltd. Available on other floors in this rewarding building is the Meldan collection of fine 18th-century furniture reproductions, wrought iron groupings by Arbuck, and a comprehensive display of lamps and objets d'art from Lucia Arkin. And now that summer's here, an added delight is Hargri's roof garden open to the decorator and his client for complete relaxation in the grand style.

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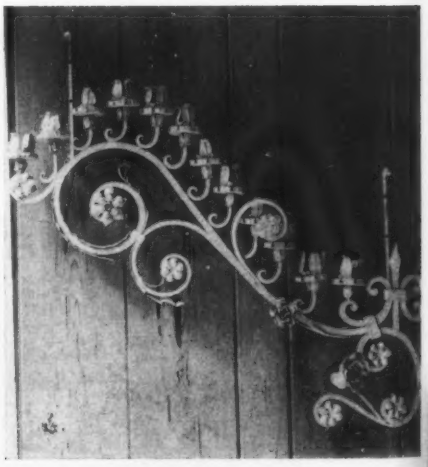

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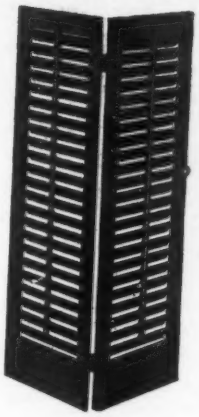
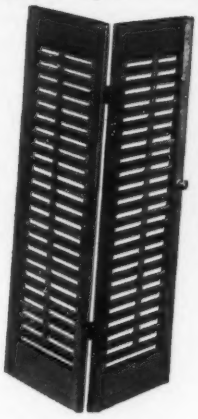


NATURAL FINISHED WALNUT

Satin finished in natural wood tones. No further finishing required. Made exclusively by Southland.



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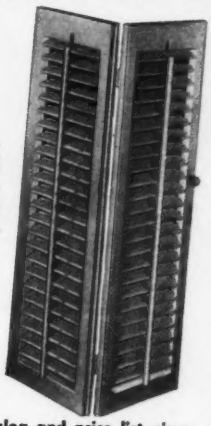

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Market Spotlight

continued from page 106

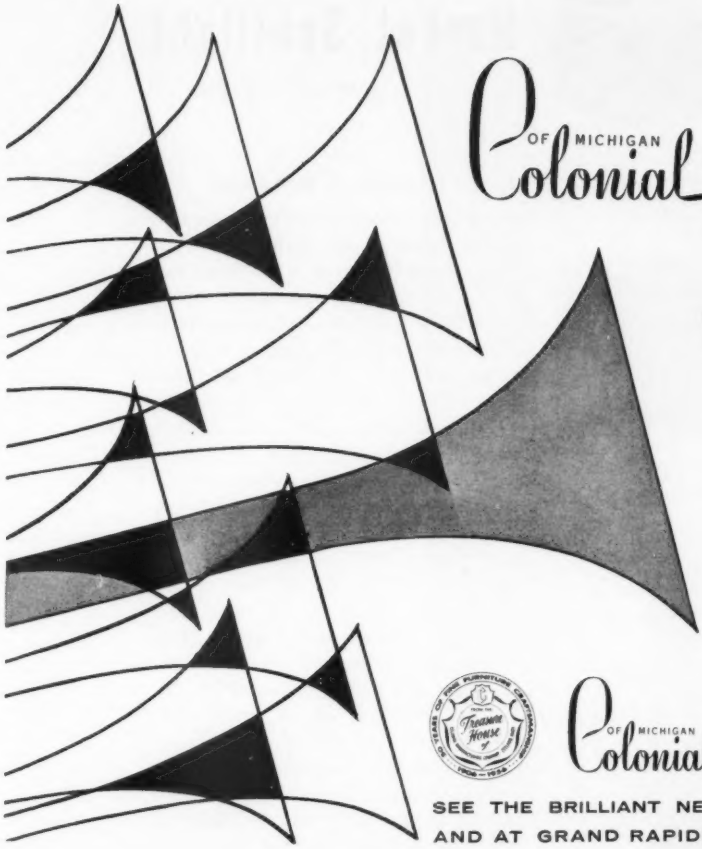
New Executive Group

For the top executive who is looking for a bold departure in office furniture, Vladimir Kagan of Kagan-Dreyfuss, Inc., has designed the striking new model pictured here, the double-top cantilever construction being especially suitable for partners or the executive who has a personal secretary working close at hand. The double top also serves equally well for a conference table, and the center anchorage pedestal is designed to include a double set of files, pencil and paper drawers, bookshelves, and a hidden latch door on each side for blueprints, dictaphone or bar. Wood is oil-finished walnut with ebony inlay across the top; the edge is finished in black lacquer, and the base of the pedestal is covered with black linoleum. The desk can also be ordered as a single unit. The attractive swivel chair with walnut base on casters is the perfect teammate for the new desk. Both designs are forerunners of a new group to be introduced in the fall, and can be seen in the Kagan-Dreyfuss showroom, 125 East 57th Street, New York.

Fake Flowers and Fruit

Artful arrangements of fake fruit, flowers and foliage are combined for delightful accent notes at Jeannette, 120 E. Delaware Place, Chicago, Ill. Styled in color and mood to blend with your interior scheme, the striking designs can be used with your own containers, or you may choose from the firm's own extensive selection of antique or reproduction holders with floral materials including new plastic imports, beaded varieties as well as china, metal and other dry materials. An example of the firm's work is illustrated in the daisy tree, and ball tree of ruscus with lemons, reproduced from a Kent-Bragaline fabric.

Continued on page 110



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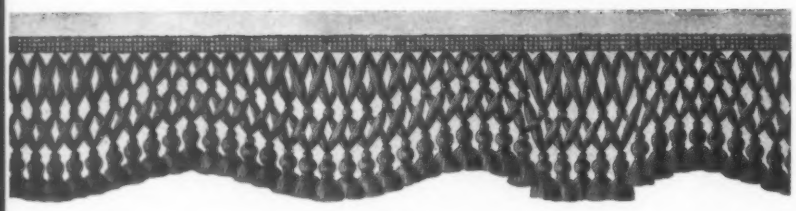

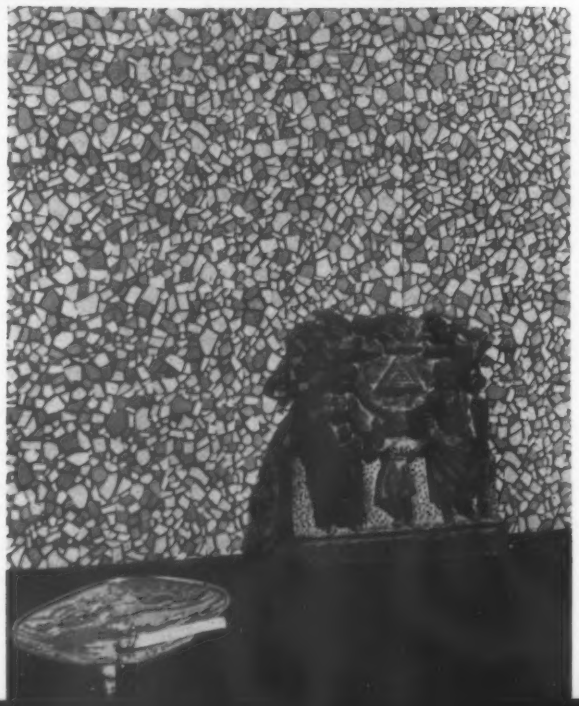

Market Spotlight

continued from page 108

Border Treatments in Wall Design

Bassett & Vollum's striking collection of border treatments is guaranteed to inject fresh life into a tired scheme with a minimum of expense and effort. Beautifully styled in a variety of stimulating color ways, the borders range in width from 1⅝", as in the *Panel Molding*, to 31¾" as exemplified by the *Trianon Balustrade*, and are so devised as to prove almost limitless in application. For instance, *Bead Molding* used separately makes an exciting door and window trim, and can also be used with equal success in combination with the *Paneled Dado, Frieze* and *Cap*, as they are available in the same four colorings. *Tartan* and *Tassels*, illustrated here, are two of the more notable examples, the former inspired by the Scottish Highland plaids, the latter, striking for its swagged effect in elegant combinations of black and gold, olive and pink, antique satin and rose, desert holly green and beige. The borders are available in New York at Renverne, 515 Madison Avenue.

Around the World Wallprints

The romance of far-off places is captured in a vivid selection of washable wallpapers in the new Katzenbach & Warren *American Favorites II* collection, now on view at 575 Madison Avenue, New York. Priced attractively—and available in lovely off-beat colors designed to catch and hold the interest — the group reflects strikingly the current trend to more decorative wall effects, with stripes and textures skillfully correlated to mix and match the patterns. Excerpted here are just a few of the more notable designs and colors: *Tinteretto*, providing a lacy fretwork pattern derived from one of the famous artist's allegorical paintings; *San Marco*, a luxurious mosaic pattern found in the church in Venice; while Giotto's frescos at Assisi inspired Marion Dorn to do *Perugia*, a pictorial composition of buildings and vistas unfolding in space.

Continued on page 121

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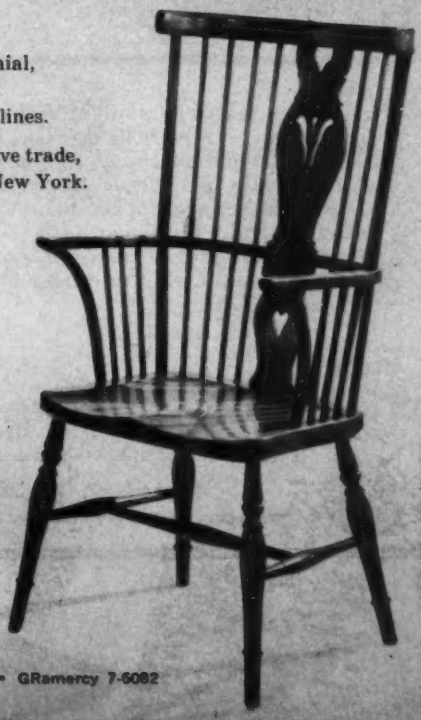

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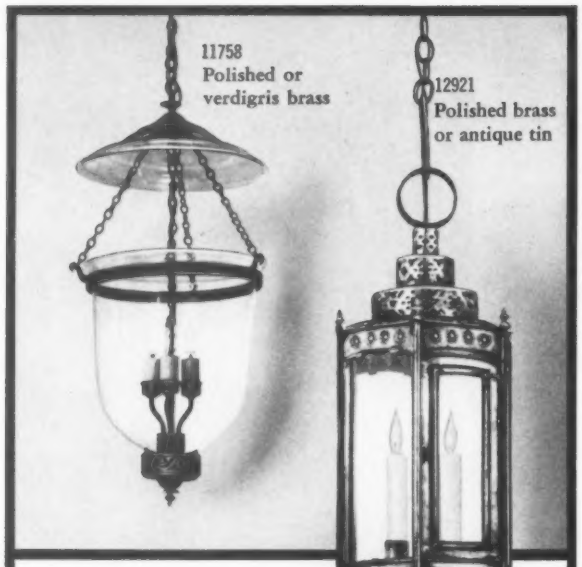

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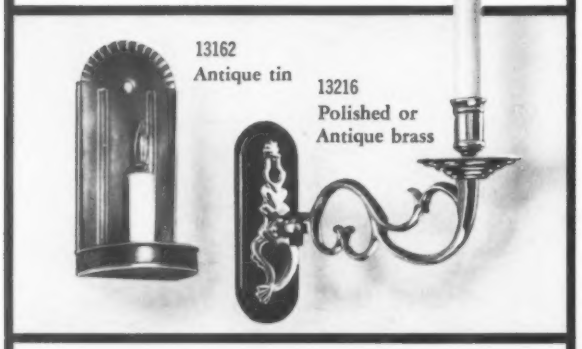

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LE REINE ELIZABETH, *continued from page 74*

chandeliers and tomato red draperies, over apricot silk curtains, at the windows complete the decorative effect.

Next to the supper club is the *Beaver Club,* a wood-paneled dining room, the modern counterpart of an exclusive club of Montreal's early days that was restricted to fur traders and their guests. One wall is adorned with a panel of wood carving of Canada's fur-bearing animals, the work of Alphonse Pare of Ste. Anne de Beaupre. In the carvings, paintings, sculpture and stained glass ornamenting these rooms, life in early Montreal and Quebec is depicted, recalling the province's vivid history. The Beaver Club has an open rotisserie which adds to the atmosphere of cheerful coziness and lends an air of *bonhomie* that characterized the original founded in 1785.

Adjoining the Beaver Club is the main cocktail lounge, *Les Voyageurs,* with its 60-foot stained glass mural depicting life when the fur trade was flourishing, created by master glass-worker Marius Plamondon, of Quebec, with the collaboration of artist Benoit East. Hand-patted plastering was revived to finish two sections of the walls; other sections feature pine paneling, with one wall of heavy oak slabs spaced to permit indirect lighting from behind. Figures of travelers and trappers, carved by Alphonse Pare, stand on brackets behind the sweeping "S"-shaped bar.

Continued on page 114

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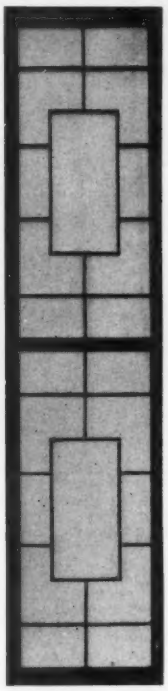

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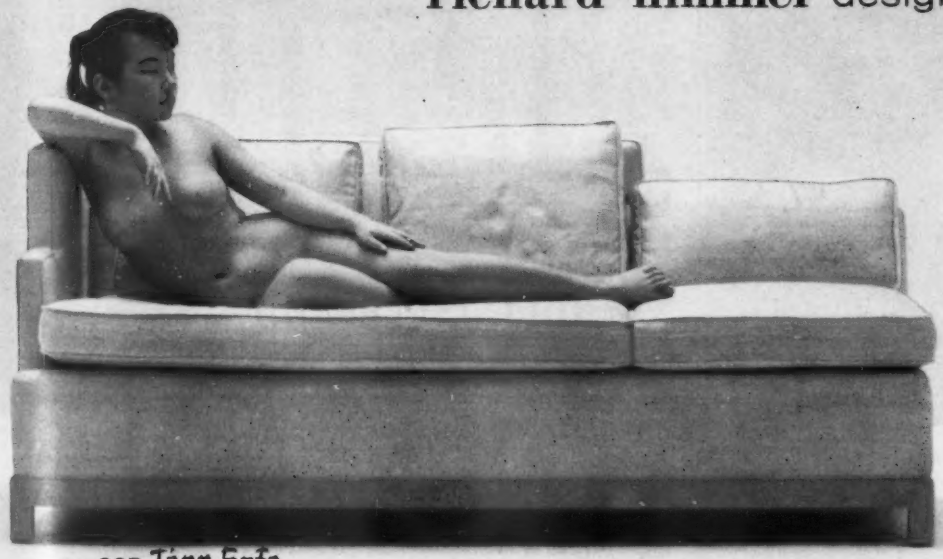

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LE REINE ELIZABETH, *continued from page 112*

On the roof of the hotel, at the 21-story level, is a penthouse cocktail lounge, *Le Panorama,* offering a thrilling view of the city of Montreal, Mount Royal, the St. Lawrence River and the area beyond stretching to the U.S. border. One of the main features of this room is a circular open fireplace in the middle of the room, the warmth and cheerfulness of burning logs enhanced by colorful tiles by ceramist Claude Vermette, of Ste. Adele, on the conical hood of the open hearth.

Other colorful tiles by Claude Vermette are a feature of a decorative panel in *Le Café,* an informal restaurant off the eastern end of the main lobby. Walls here are of stone and maple panels, and windows are curtained with sheer fortisan bearing a design of Canadian flowers by Lamartine & Beaulac, of Montreal.

In *Le Bistro,* the station-level cocktail lounge, a series of carved and painted linoleum panels, the original art work of Fritz Brandtner, supply color and pictorial interest tracing the history of locomotives.

Accordion-shaped walls of simulated malachite create the atmosphere of *Le Rendezvous,* the convention-floor cocktail lounge. Above the bar, and suspended from the ceiling, is a modern brass-rod cloud made from various lengths of brass rod welded together, with a moon and stars interspersed in the network. Three of the walls are malachite, while the fourth carries three stylized molten

Continued on page 117

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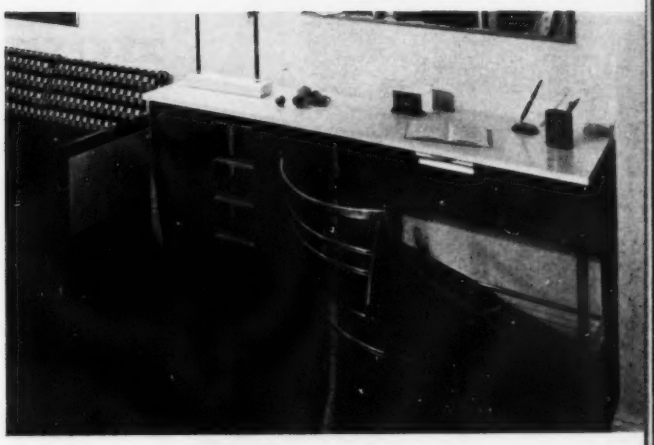

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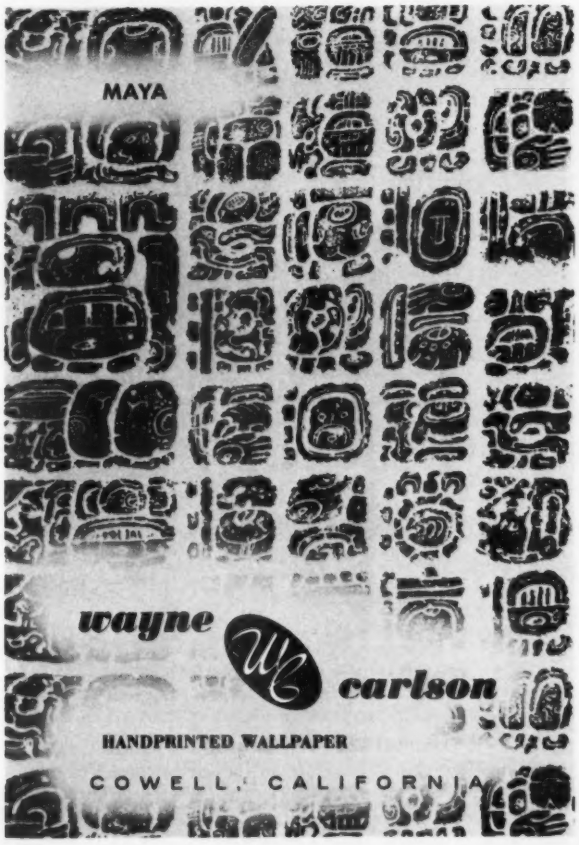

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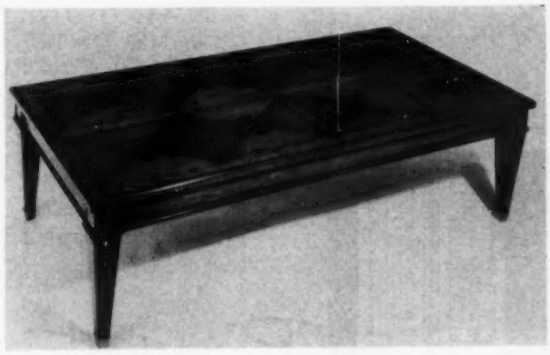

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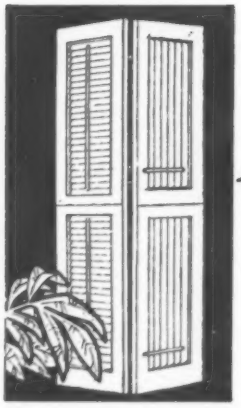

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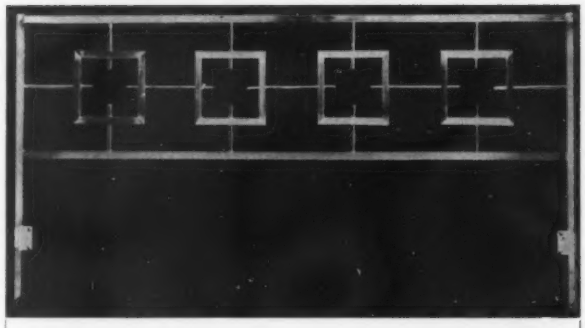

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LE REINE ELIZABETH, *continued from page 114*

brass figures of an owl, pussy cat and pig, from Edward Lear's "Nonsense Songs," by Lamartine & Beaulac.

All bedrooms in the completely air-conditioned hotel are outside rooms, equipped with combination radio and television units. Among the special features are facilities for distributing closed circuit telecasts and an emergency signal system for every room. There is a wide variety of rooms to choose from, ranging from the standard double bedroom through studio bed-sitting rooms to the luxurious Royal Suite that is complete with maid's room. There are also family suites equipped with double-decker bunks for children. The rooms are beautifully decorated in six different color schemes.

Fourteen Canadian artists were appointed to produce 31 different original silk screen and woodblock prints and lithographs showing urban and rural Quebec scenes, and these prints were designed in colors blending with the six color schemes of the various guest rooms. André Bieler, K. Primavesi and Peter Whalley designed woodblocks; Harold Beament, Ghitta Caiserman and Franklin Arbuckle created lithographs; and Lorne Bouchard, Albert Cloutier, Edwin Holgate, A. Y. Jackson, Frances-Anne Johnston, Gert Lamartine, Robert Pilot and F. B. Taylor produced silk screen pictures.

Continued on page 118

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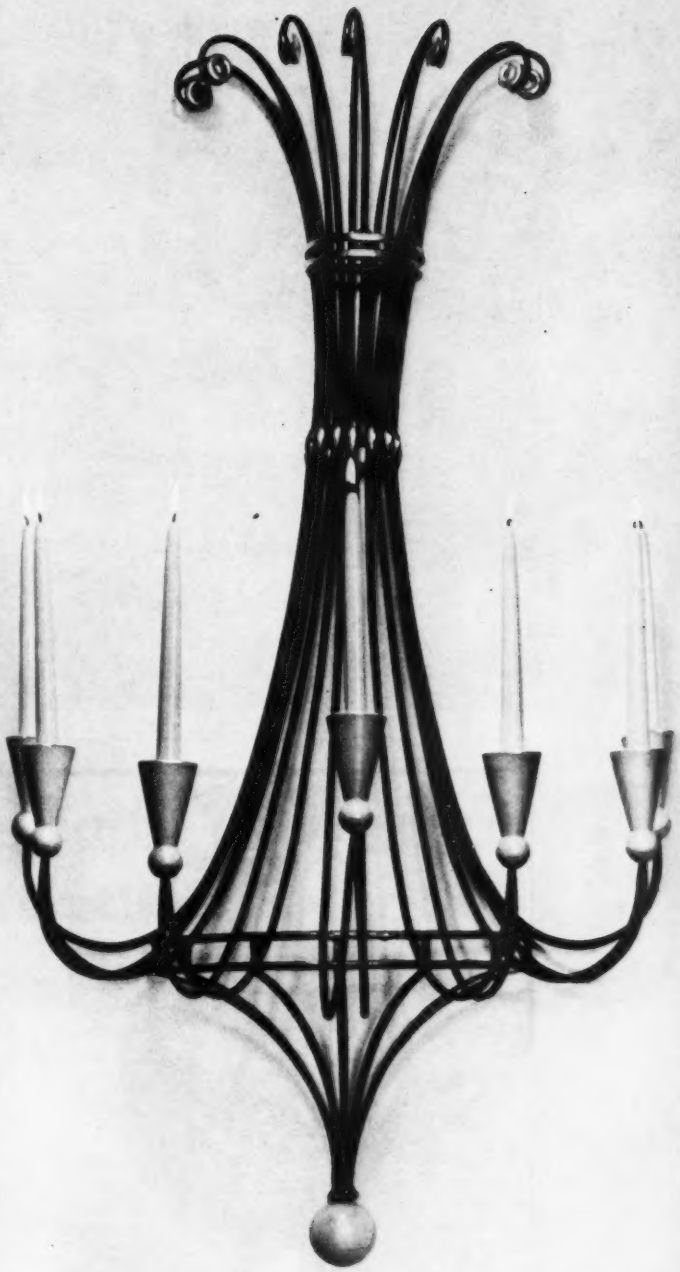

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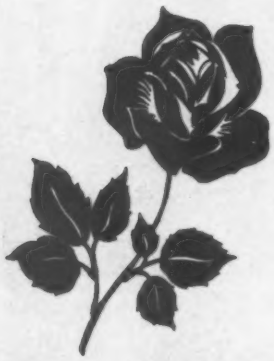

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LE REINE ELIZABETH, *continued from page 117*

An optical illusion has been created, to make the lengthy corridors appear shorter, by building shallow alcoves at intervals and where they occur rugs of contrasting color and design have been laid across the halls; various shades and colors of paint on the walls aid in achieving the shortened effect. Over 35 miles of carpet were laid throughout the hotel.

The Queen Elizabeth was planned to handle conventions of a size and scope not previously possible in Montreal. Situated one floor above ground level and connected to the main entrance by escalators to provide quick access, the convention floor can accommodate 3,000 for meals and 4,000 for meetings in its huge ballroom, four banquet rooms and 11 salons of various sizes. The four banquet rooms are named after famous explorers who set out on expeditions from Montreal. They are *Salle Mackenzie, Salle Marquette, Salle Jolliet* and *Salle Duluth.* These rooms are separated by double walls of sound-proof "disappearing" doors and for large gatherings the doors can be pushed out of view. Salle Duluth has a sloping beamed ceiling and pine walls; and for Salle Mackenzie, woodcarver J. P. Boivin, of St. Hyacinthe, carved a French Canadian dance motif which has been installed above a French Canadian pine chest eleven feet long.

On each of the eight elevator doors in the main lobby, Montreal sculptor Julien Hebert has created metal coats

Continued on page 121

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LE REINE ELIZABETH, *continued from page 118*

of arms commemorating famous names in Quebec's history. Those remembered are Jacques Cartier, Paul de Chomedey, Sieur de Maisonneuve, Bishop François de Montmorency-Lavel, Louis Joseph, Marquis de Montcalm, General James Wolfe, Rene-Robert, Cavelier de La Salle, Antoine de la Mothe Cadillac, and Hon. James McGill.

As an added guest convenience and a final note of luxury there is a separate registration desk in the lower lobby to assist guests arriving by automobile. The weary motorist can step directly out of his car, register, and then proceed directly to his room by elevator without going to the main floor lobby; meanwhile, his automobile is whisked away to the hotel's parking garage.

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The varied collection of shelving units in both traditional and contemporary stylings designed by Shelves Unlimited, 127 Greene Street, New York, is now displayed at H. Sacks & Sons, 425 East 53rd Street, New York, for the convenience of the uptown shopper. Sensibly priced and in an unusually comprehensive size range, woods and finishes, supported by brass standards and brackets, the shelves are especially appealing for contract and residential design. In addition to stock dimensions, extensive production facilities are available for special order jobs with guaranteed delivery within three weeks.

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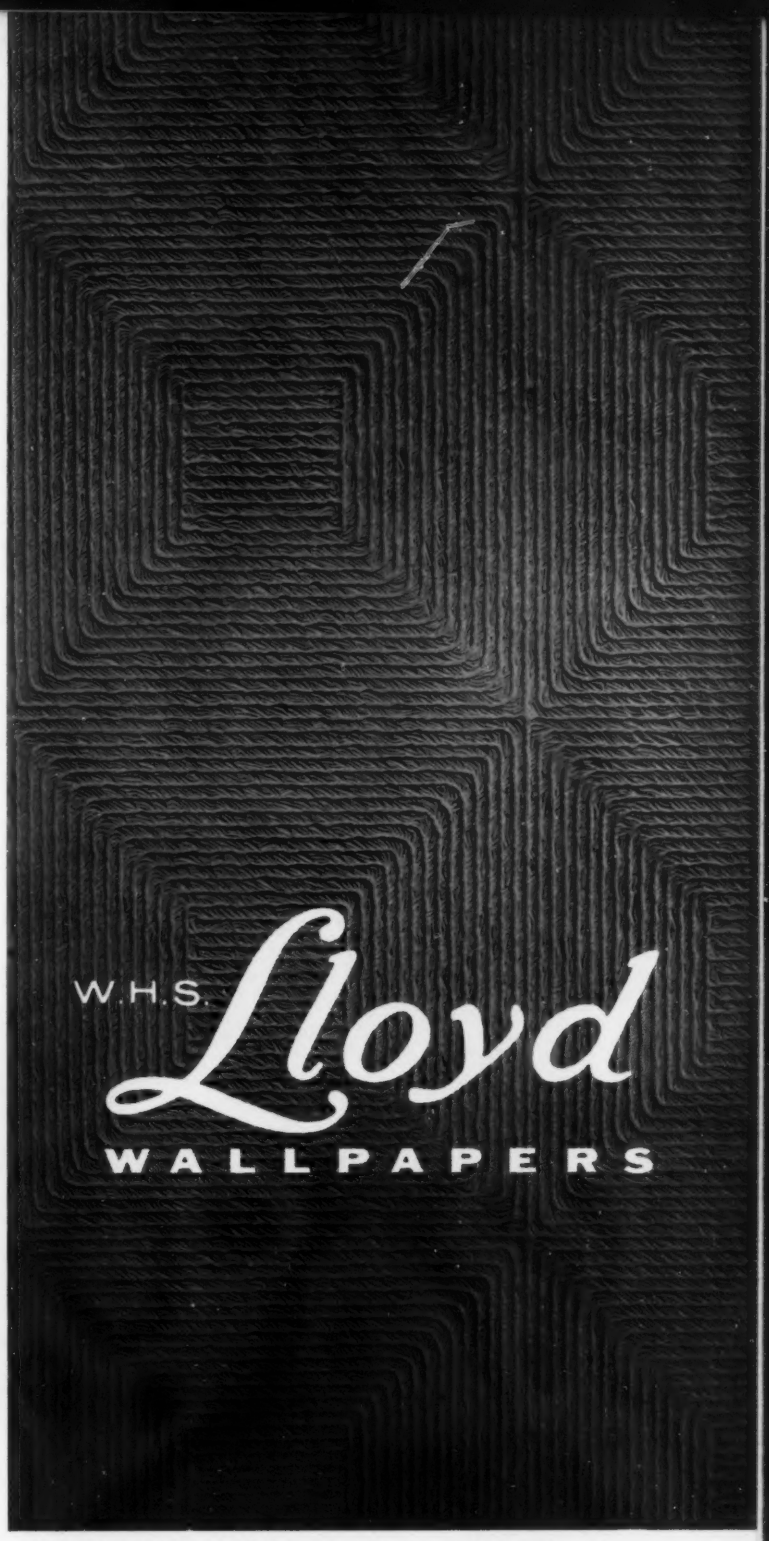

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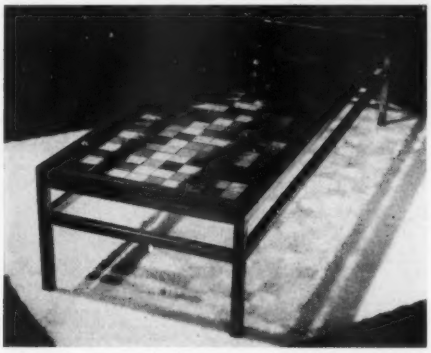
Decorative effects in stained glass on view at the new showroom of Art Glass for Interiors, 342 East 56th Street, New York, introduce a number of exciting design treatments for table tops, lighting fixtures, decorative screens and window panels set in wood or brass frames in various shapes, sizes and finishes. The firm's designer, William Bowie, has in one striking group of tables created



provocative patterns of glass mosaics, silhouetted between two pieces of clear plate glass to achieve an unusual effect of glowing color iridescence, made even more striking with natural light filtering through. And the lead mullions connecting various glass shapes, formerly left unfinished, are now available in brass, copper and silver plate for added glamor. All surfaces are guaranteed against scratching or fading and are easy to care for.

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grasscloth, and white raffia, all on white grounds, or Naugahyde in glazed solid colors; as well as choice of various patterns appearing in several prominent fabric collections which include Frank Lloyd Wright's *Taliesin* group, Raymond Loewy's *Cosmopolitan* line and the *Tessera* textiles from Elenhank Designers. Send for fully illustrated catalog.

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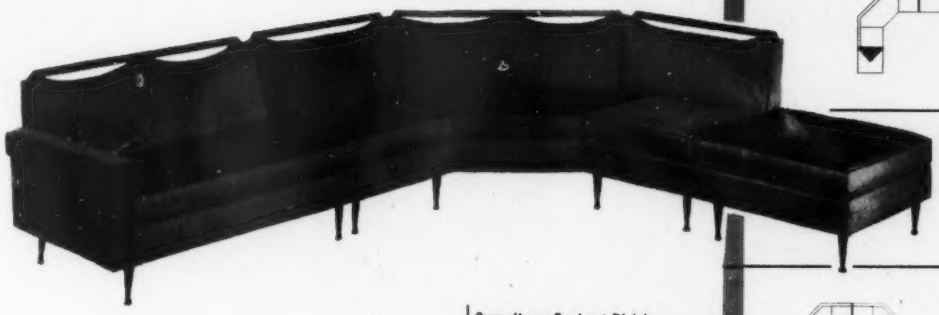

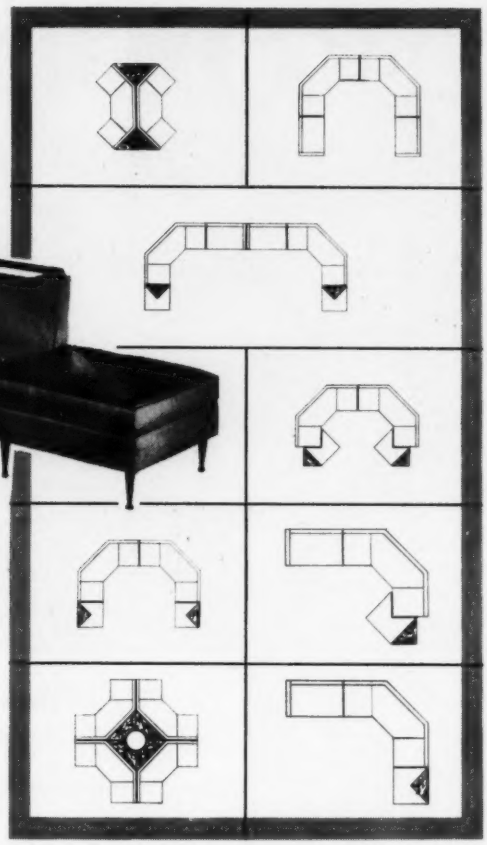

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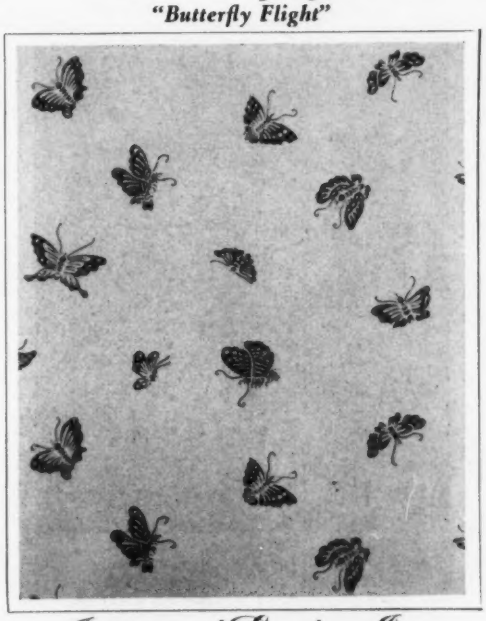

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Colonnade Collection

The ornamental motifs of the early Renaissance are reflected in a new correlated collection of furniture for living room, bedroom and dining room by the Jamestown Lounge Co., Jamestown, New York, and on view at the New York Furniture Exhibit Corp., 451 Fourth Avenue. A forerunner of the group of cabinets and buffet combitions is the 44" chest illustrated, in solid oak, available either in a feudal or parchment finish. The design fea-

tures the motif, heavily carved, as a paneled door treatment. It will be noted also how the designer succeeds in eliminating the look of bulk by setting the base a few inches in from the cabinet. Other examples incorporate a linenfold motif as carved decoration in a four-panel door front, or a shell form as an over-all pattern with such contrasting materials as leather, tile, and fabric.

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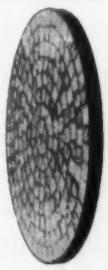

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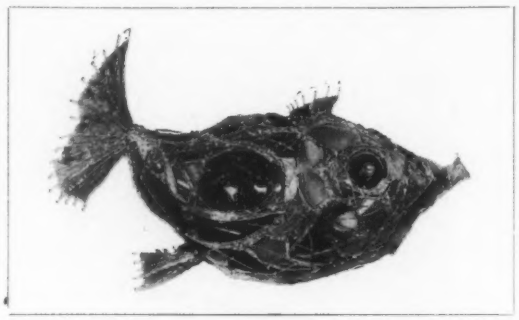
Imbricated Sculpture

An art medium styled as "imbricated" (defined as "lapping" over each other like tiles on a roof, the petals of a rose, or scales of fishes) is presented in the sculpture of Artist Grover Wulvern Hendricks, at Petite Galerie, Inc., 718 Madison Avenue, New York. He employs an original technique to give grace and feeling to sculpture which will be appreciated at once by the interior designer on



the look-out for striking sculptured forms to give art emphasis to the special interior. In this artistic medium figures and compositions are formed by working layers and layers of metal and wire, with the additional use of pieces of colored and clear glass, all fused under intense heat, to the metal armature of his creations. The results are absolutely new—and striking, as shown in the photograph of the beautiful piscine form shown here.

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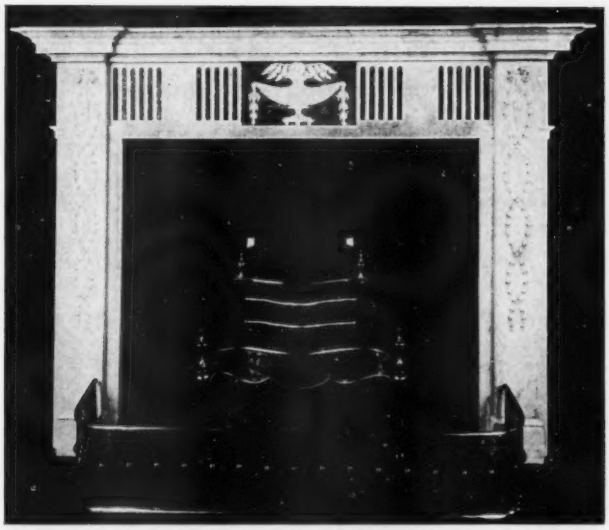

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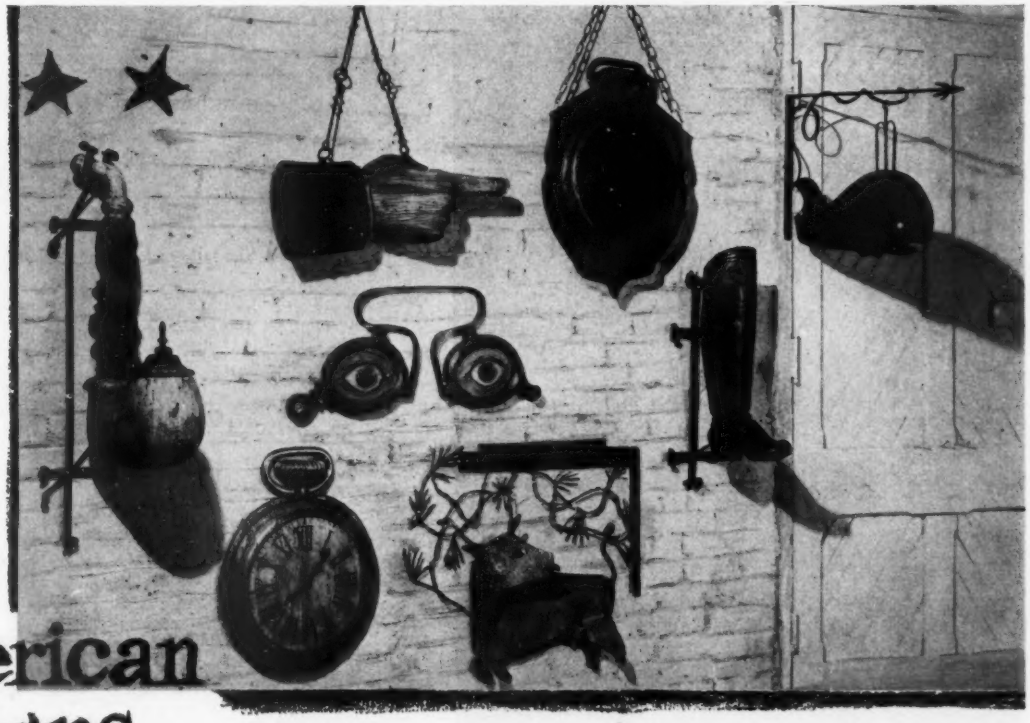

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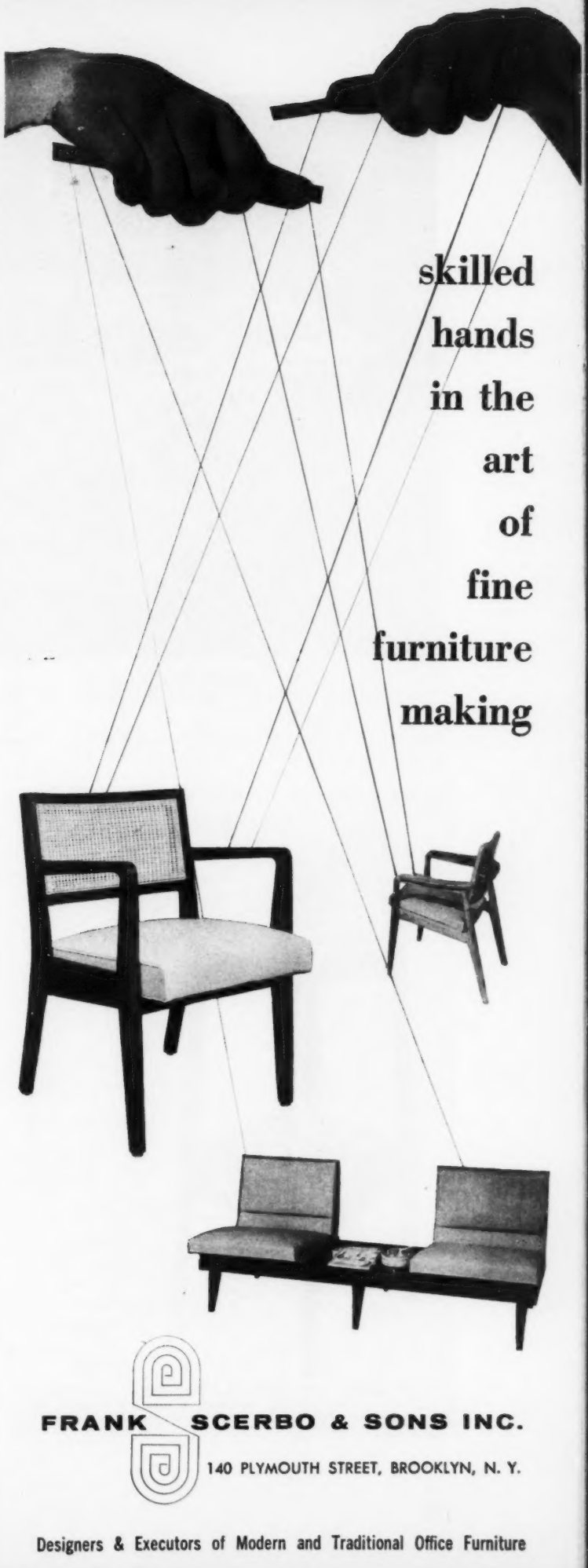
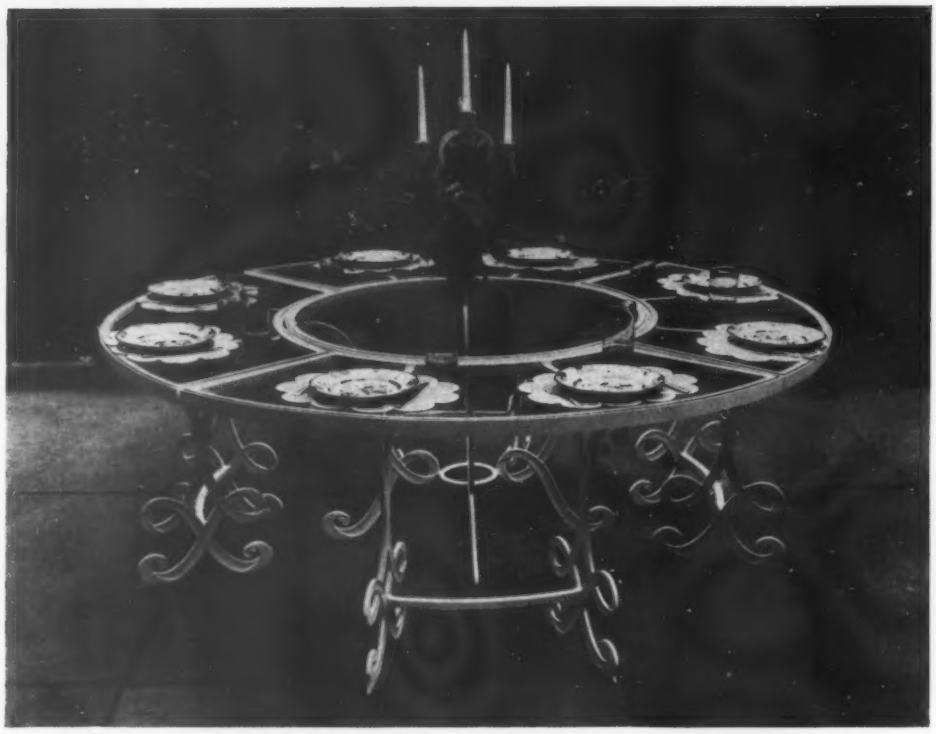
The finest examples of Moroccan folk art, including colorful tribal rugs, handwoven fabrics and native handcrafts, are displayed at Margit Pinter's *Mauretania Fabrics* showroom, 140 East 56th Street, New York, the results of her latest expedition abroad. Outstanding is a notable group of handwoven fabrics, all wool and 60" wide, with unusual color combinations such as vivid blue and green, warm gold and orange, and rust and blue—colors ex-

truded from the same vegetable dyes which give the handloomed rugs distinction. The rugs, while indigenous of Moroccan culture, and amazingly adaptable to interiors today as illustrated by the striking design with a burnt orange and diamond motif. And not to be missed are the many decorative accessories including several one-of-a-kind treasures; a pair of architectural spiral columns, the wood 300 years old with beautiful patina; primitive musical instruments; crude wooden pitchers and water jars in earth tones; and a provocative circular birdcage (illustrated) in black and gold metal, dating from the early 19th-century and measuring four feet in diameter and five feet high.





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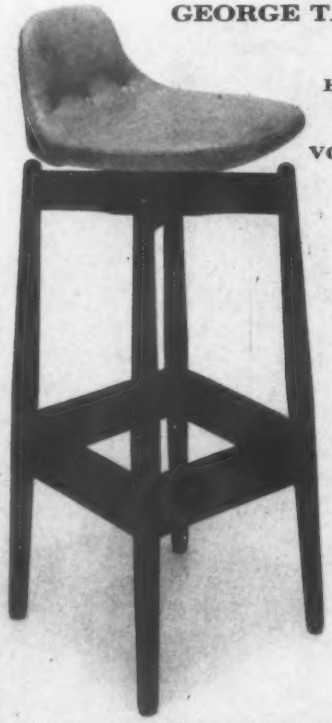

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signer, examplified here by the table fixture with stand in brushed aluminum and light shield available in a choice selection of colors and finishes. Another area is set aside for special-order work introducing detailed custom lighting for both the residential and contract interior. A complete catalog with price list is available.

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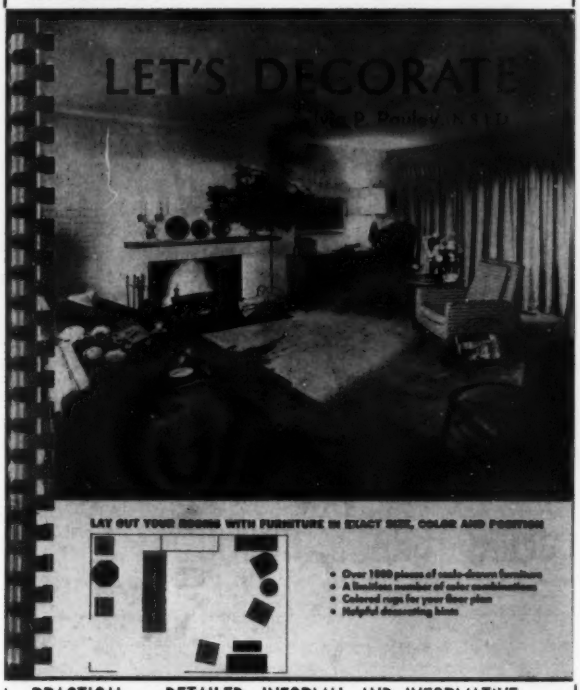

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DISTINGUISHED CONTRIBUTORS

Besides giving the reader the benefit of her professional knowledge, the author provides informative articles on various phases of decorating by nationally known experts, including *Edward Fields, Franco Scalamandre, Rose and Sherle Wagner, Harold A. Sparks, William Goldhill, Paul McCobb, J. Mason Read, Carl T. Hogan, John P. Cox, Max Saxon, Constance N. Goodridge, James Seeman, William E. Katzenbach, Richard Kelly, and Edith Brazell Evans.*

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TRADE NOTES

Manufacturers' Representatives

Ficks Reed Company has been appointed exclusive sales distributors for the Eastern half of the U. S. for the line of wrought aluminum furniture manufactured by Scroll, Inc., of Miami, Florida. The collection is now on view in the Ficks Reed New York showroom and will be on view in the Chicago showroom shortly.

* * *

Mills-Denmark, importers of custom Danish furniture, have announced the appointment of Lisbeth Hannover of Charleston, West Virginia, as sales representative for the state of West Virginia.

* * *

The appointment of James C. Gillespie as District Sales Representative for Azrock Products Division, Uvalde Rock Asphalt Company for the State of Michigan and the Toledo area with headquarters in Detroit has been announced by J. O. Heppes, Vice-President and General Manager, Azrock Products Division.

Exhibition at Brooklyn Museum

A display of quilts and coverlets in the Brooklyn Museum Collection entitled "If Winter Comes . . ." is on view at the Brooklyn Museum through August 15th. The collection of bedcovers was made in America chiefly during the early 19th century.

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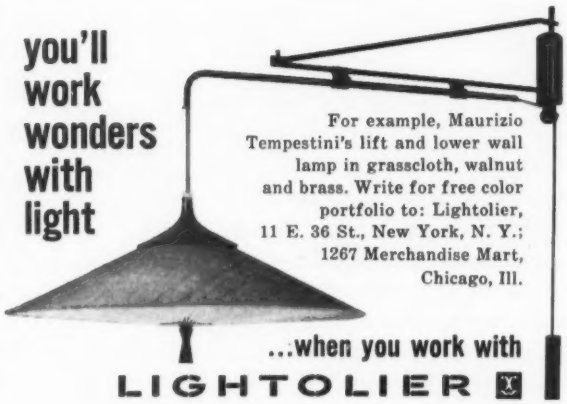

For example, Maurizio Tempestini's lift and lower wall lamp in grasscloth, walnut and brass. Write for free color portfolio to: Lightolier, 11 E. 36 St., New York, N. Y.; 1267 Merchandise Mart, Chicago, Ill.

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An unusual Trumeau type
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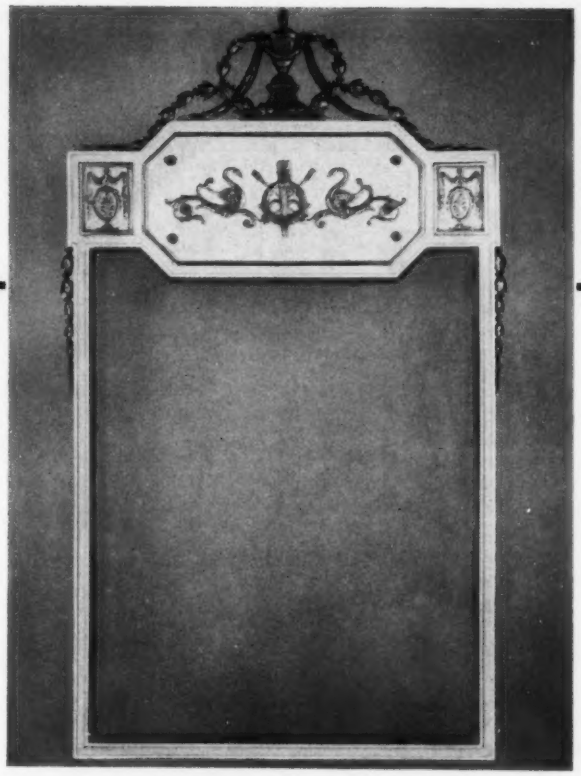
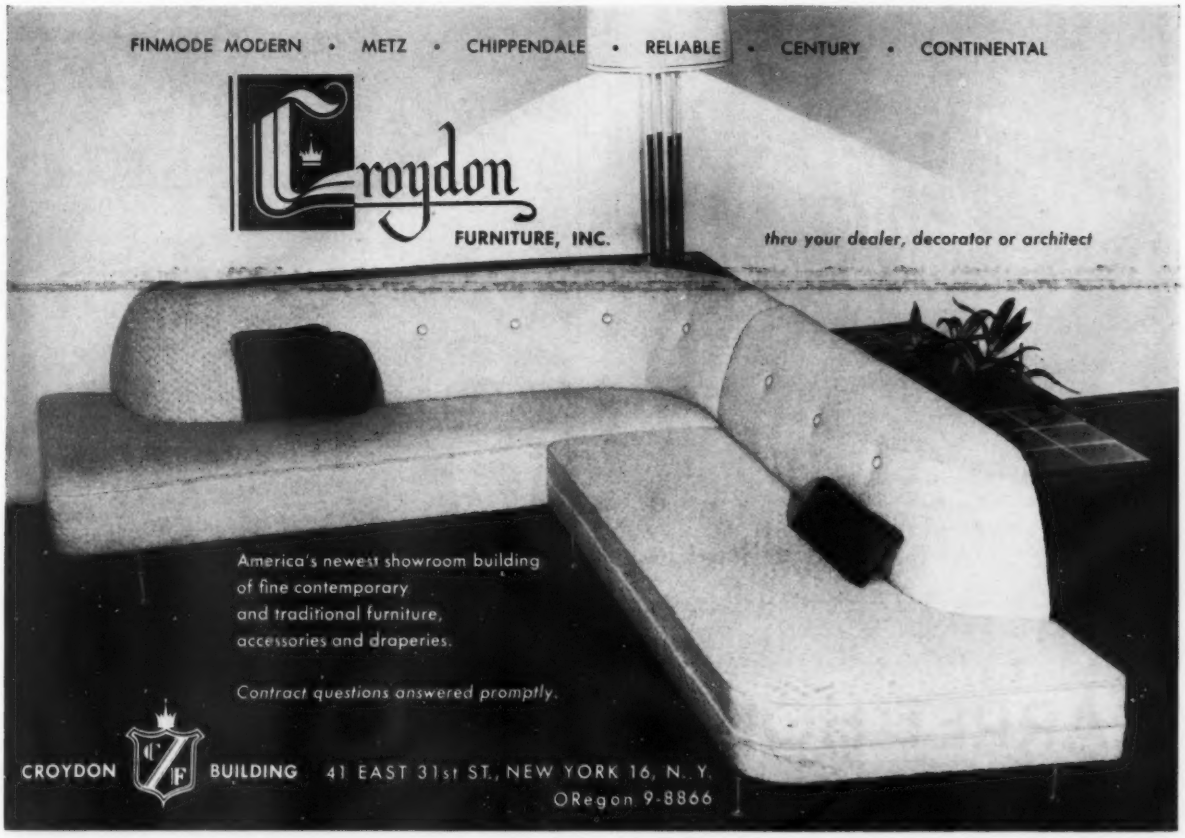


No. 1886



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SHEBOYGAN WISCONSIN
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permanent displays: CHICAGO—Space 1650, Merchandise Mart
NEW YORK—Decorative Arts Center, 305 East 63rd St. (9th Floor)
MIAMI—3900 Biscayne Boulevard BOSTON—92 Newbury Street
SAN FRANCISCO — #558 Western Mdse. Mart, 1355 Market St.

Group Exhibit

An exhibition of oils, gouaches, watercolors and woodcuts, representing the work of more than a dozen European painters, is being featured during the month of June at the Associated Artists Galleries, 712 Fifth Avenue, New York. The canvases of these artists reflect the work they have achieved in the field of design for the Rasch Company, European manufacturer of wall coverings whose products are to be distributed by Wall Trends, Inc., 509 Madison Avenue.

Eagle Ottawa's Color Consultant

Dorothy Liebes, internationally known designer and colorist, has been named stylist and color consultant to the Eagle Ottawa Leather Company, Grand Haven, Michigan. She has already developed a palette of 12 new colors for the firm in top grain "Down Cushion" leather for automotive, home and office furniture manufacturers.

Art for Architecture

Murals, Inc. has announced plans for opening a new showroom on the sixth floor of 16 East 53rd Street, New York, under the name of Art for Architecture. Emphasis will be on artistic decoration for the inside and outside of buildings and will include pierced concrete screens by sculptor Erwin Hauer, ceramic tile murals, and samples of curtain wall construction.

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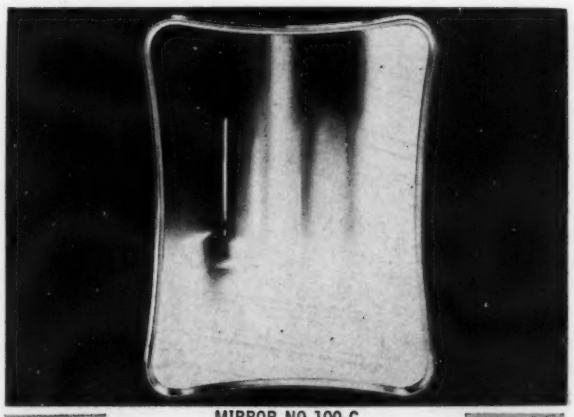

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mirror 23½ x 33½, frame 26 x 36.
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These unique exclusive imports by Hart are fully described in a new folder . . . "The Vienna Story." Are you on our latest mailing lists?

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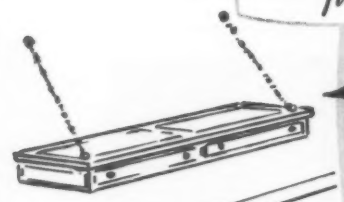
Use ottomans to balance wall arrangements, in windows, and for coffee table groupings. Built-in planter, if desired. Comes in 3 heights (17", 21", 29") and any length, width, finish. Contemporary or traditional.

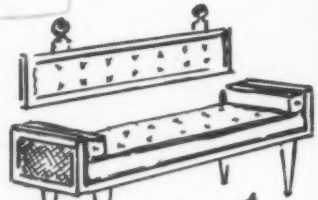
Versatile Table and Ottoman



Hanging consoles provide interesting wall treatment and practical table usage. Square corners with chains or cut-off corners with brackets. Any length, width or finish. Provision for planter, if desired.

Versatile Console

Unusual and conversation-creating benches offer decorative accent for hall or foyer. Any length. Contemporary style (shown) 15" wide. Traditional style 16" wide. Upholstered with fabric or leather. With or without back plate.



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Sold by the thousands under their former exclusive-distribution arrangement . . . now available to you and your clients.
These famous, nationally-advertised shelves are precision crafted of finest-grade, genuine walnut and beautifully finished by our expert cabinetmakers! Plain shelves, book-end shelves, magazine shelves, drawer units and hanging cabinets . . . all complete with metal-or-wood wall standards and mounting brackets. No extras!
8", 10" and 12" depths . . . 24" to 48" lengths . . . hand-rubbed oil finish . . . plus a wide variety of special woods, finishes and custom sizes to your specifications. Other hanging units including desks, bars and custom cabinets available.

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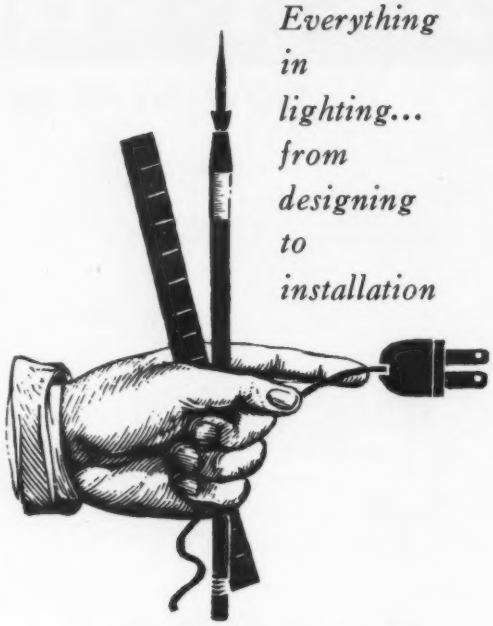

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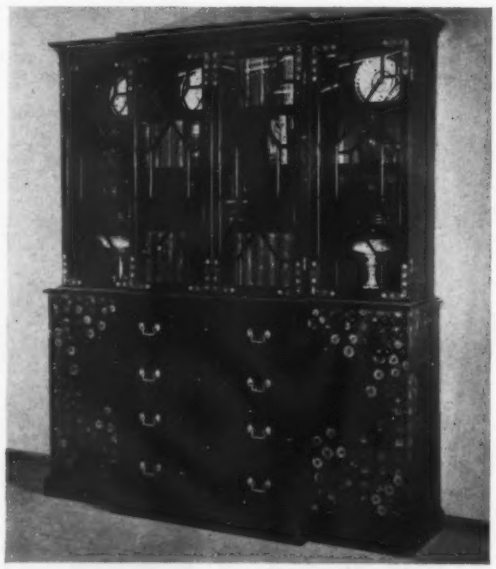

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Here's the handy, handsome, lifetime file for the busy executive who wants everything at his fingertips . . . without clutter or disorder. Right next to his desk, the "ExecuFILE" serves as the convenient repository for all his vital papers . . . quick to get at . . . easy to file away.

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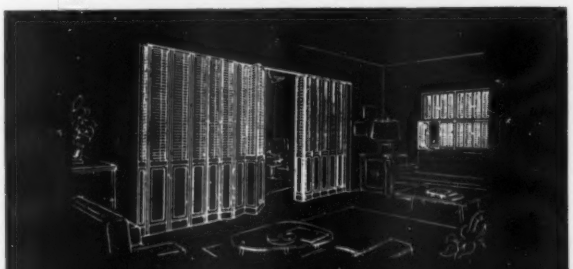

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BOXES
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Pair of Subjects

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DILLON-WELLS, 760 West Seventh Street, Los Angeles 17, Cal.
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Manufacturers' Literature

Waite Carpet Co., whose newest design "Pioneer" by John Gerald and Katharine Kinnane won honorable mention in the 1958 A.I.D. Homefurnishings Competition, has issued a handsome new catalog with full color illustrations of the 1958 line.

* * *

"Discover New Correlation" is the title of a new, full-color brochure offered by Corry-Jamestown Mfg. Corp., Corry, Pa. Office interior settings feature "Correlation" steel office furniture by Steel Age.

* * *

The *Tiffany* line of furniture by Mastercraft Furniture Company, Grand Rapids, Michigan, is of unusual design interest, each piece a unique creation with its own richly individual detail, as illustrated in a new bulletin just issued. Furniture for living room, dining room and bedroom is shown, characterized by high styling and satisfying quiet, that blends with both traditional and contemporary interiors.

* * *

Metal furniture with all three basic requirements of good design: style, quality and comfort, are exemplified in the attractive new catalog and supplement No. 2 offered by Molla Metal Furniture, 110 State St., Westbury, L.I., N. Y. Examples in cast aluminum, wrought iron and tubular steel are illustrated, several in color, in actual settings providing a wide collection.

* * *

Standard Trimming Corp., 927 Third Avenue, New York, is offering a series of sample cards displaying a selection of the firm's tassel fringes, ball fringes and braids in a variety of stylings. The charge of $5.00 will be deducted from the initial purchase of merchandise totaling $100.

* * *

Steelcase, Inc., Grand Rapids, Michigan, has issued a color brochure illustrating the firm's new "Flight Line" group of office desks and chairs.

* * *

M. Singer & Sons, 36 East 19th Street, New York, is offering a new loose-leaf catalog with more than 100 pages of photographs and scale drawings of designs by Italian architects Gio Ponti, Carlo de Carli, Vito Latis and American designer Bertha Schaefer.

* * *

A portfolio of decorative lighting fixtures with 40 pages in color has been published by Lightolier, Inc., 346 Claremont Avenue, Jersey City, N. J. This attractive guide to the firm's lighting fixtures was imaginatively designed by graphic arts designer Saul Bass.

* * *

Really chic accessories are hard to find, but there's a brochure full available from Peter Pepper Products, Inc., P. O. Box 1003, Palos Verdes Estates, Calif. Included are clocks and barometers.

Board of Directors Room, Federated Department Stores, Raymond Loewy, Designer.

DIGNITY in LEATHER WALLS

Walls by Adams Leathers, reflecting dignity and quality are an integral part of the decorative theme found in executive offices of the top companies in America today.

Prepared on our premises to scale. Shipped ready to apply.

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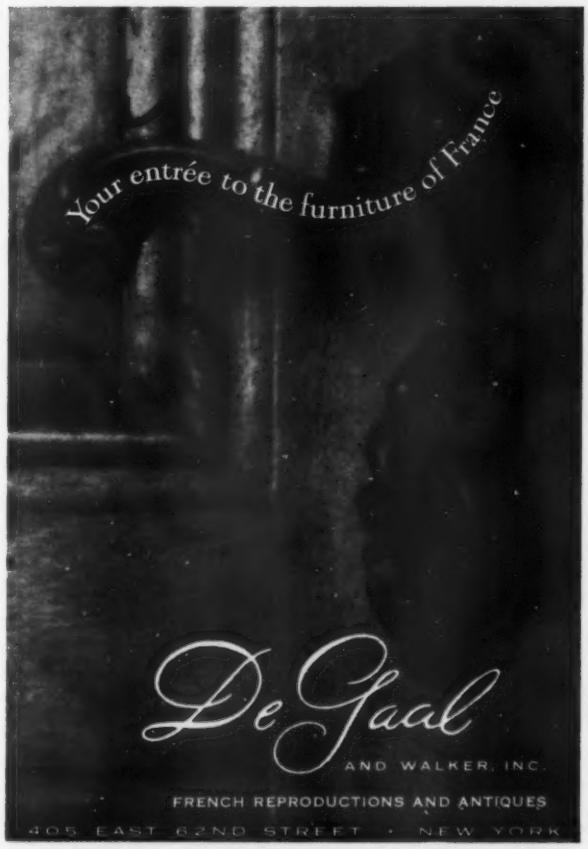

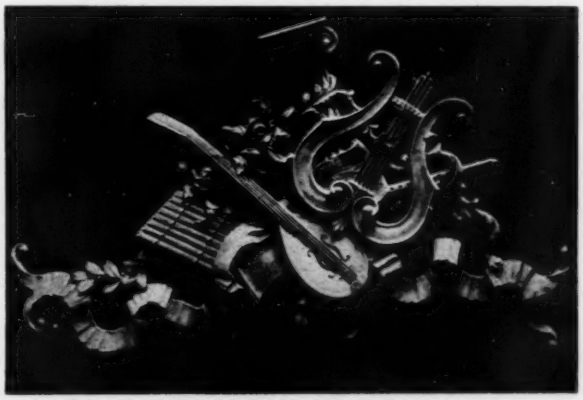

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Fine Wallcoverings
509 Madison Ave., New York 22, N. Y.

Chicago • Boston • San Francisco • Los Angeles • Philadelphia
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McCagney in New Location

John McCagney, Inc., trade source for floor coverings, has moved its offices and showrooms to 139 East 57th Street, New York.

Monarch in New York

Monarch Furniture Company, manufacturers of office chairs, sofas and tables in High Point, N. C., has announced the opening of a New York showroom at 440 Fourth Avenue.

Habitat Moves

Habitat, Inc., designers and manufacturers of lighting fixtures and lamps, have moved their showroom and office to 336 Third Avenue, New York.

New White Leather

The Lackawanna Leather Company, a member of The Upholstery Leather Group, has announced a new white leather, called Zircotan, which has withstood hot Florida sun without color change or cracking. Processed by a new white tannage method, Zircotan has been field-tested for more than a year—in airplanes and automobiles, on a boat where the leather was used on pillows all summer, and to severe weather conditions. The new product is available through The Lackawanna Leather Company, Hackettstown, N. J.

Mason-Art Representative

Mason-Art, Inc., 350 East 64th Street, New York, manufacturers of upholstered furniture, has appointed Decorators Showroom, Inc., of Washington, D. C., as sales agent for the District of Columbia, Maryland and Virginia. The address is 1331 Connecticut Avenue, N. W.

Colonial in Merchandise Mart

Colonial Manufacturing Company of Zeeland, Michigan, producer of fine furniture and clocks, will be in The Merchandise Mart in time for the June market. The firm's line of contemporary, Oriental, French provincial and early American furniture will be displayed in space 1038; the showroom designer is Marion Heuer, A.I.D.

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GOOD DESIGN
by the Museum of
Modern Art, New York
PYREX GLASS SAND URN

GOOD DESIGN

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#850	18"	8¾"
#1050	18"	12"
#1250	24"	12"

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- wall ash receivers
- smoking stands
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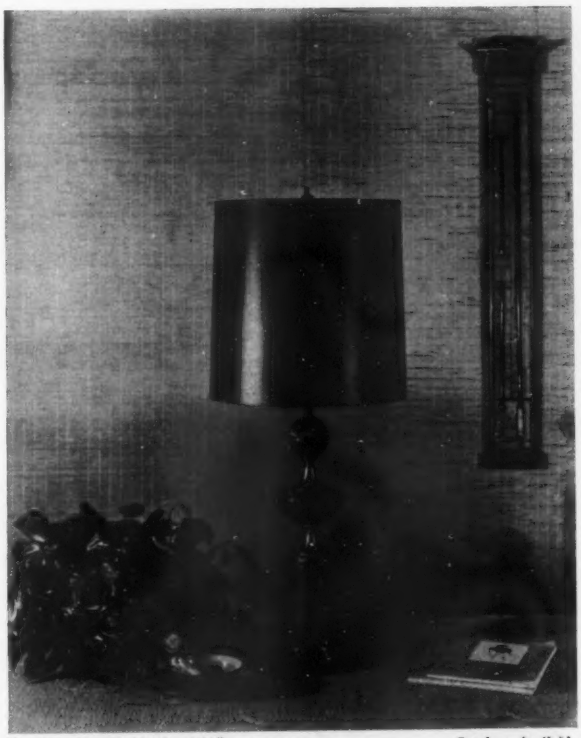
Chacun à son goût

As these pictures demonstrate, the well-known individualism of the French was fully expressed in their 18th Century mantels, which varied widely in design, scale and material, particularly in the Provinces. The continuing popularity of French Provincial—not only in this country, but in France itself—has caused our agents to search ever wider and deeper among the by-ways from Ardennes to Languedoc. The result: nearly a score of antique Provincial mantels, in various woods, stone and marble, to supplement our reproductions of outstanding original pieces.

Two antique French Provincial mantels shown in the same scale. The Larger: Louis XV, in oak, shelf 81". The smaller: Louis XVI, in fruit wood, shelf 49½".

Edwin Jackson 159 EAST 54TH STREET, NEW YORK 22, N. Y. • PL 9-8210

Fireplace specialists for four generations



No. 174 Overall Height 33¼" *Catalog Available*

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PLYMOUTH — NEW HAMPSHIRE
IN NEW YORK: GRAHAM WALSH, 425 E. 53rd ST. • PL 9-4557

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Boston: George & Frances Davison, 420 Boylston St., CO 6-0072 • Dallas: Cal-Craft, 610 Decorator Center, RI 8-1074 • Denver: Harry Boyd, 3816 Lowell Blvd., GR 7-2705 • Los Angeles: Clark & Burchfield, 120 S. Robertson Blvd., CR 4-3042 • Phoenix: Ken Donithan, 1003 East Camelback, CR 4-3042 • Seattle: Coe A. McKenna, 4169 42nd Ave. N.E., VE 1240

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Typical pieces from the di Lucca collection of outstanding reproductions . . . cocktail table and occasional table.

Custom made to your specification in any size and finish.

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BUFFET

A breathtaking conversation piece available in mahogany or fruitwood finish, or in any other wood and finish desired.

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A.I.D. NEWS

The first semiannual Color Forecast from the American Institute of Decorators Educational Board, Inc., designates yellow and yellow-green as the two leading colors for Fall 1958 homefurnishings. Burnt orange is the accent color. This year marks the first time that the A.I.D. Educational Board has devised and endorsed a homefurnishings color program. Selection of the two color ranges was made in cooperation with Color Key, Inc. The end result of the Color Forecast program will be national color-correlation of homefurnishings, and the new color prospectus will be utilized by interior designers as well as manufacturers and retailers to assist them in coordinating interiors. Selection of the two basic colors was made by a vote of over 1500 members in 27 chapters of the A.I.D.

* * *

Harold W. Grieve, National President of the A.I.D., has announced the winners in the 1958 Student Design Competition. Students from 25 schools and colleges participated on the problem of a "Luncheon Club in a Skyscraper Office Building." First award of $250, plus round trip fare to Boston to receive award and hotel accommodations for one day went to John W. Blackwell, Parsons School of Design, New York; Second award: Anthony La Bua, Pratt Institute, New York; Third award: Lyman T. Johnson, University of California at Los Angeles. The judges were William Lescase, F.A.I.A., Alison Bisgood, Press Affiliate A.I.D., H. Clifford Burroughes, A.I.D., Elisabeth Draper, A.I.D., and Frederick J. Woodbridge, F.A.I.A.

* * *

Plans for the New York Chapter of the A.I.D. to sponsor the 9th annual National Homefurnishings Show, September 11-21 in New York City's Coliseum were completed at a recent meeting held in the A.I.D. office at

231 East 51st Street. Shown here signing the agreement are (left to right): John Gerald, president; Melanie Kahane, chairman of the Board; and S. Robert Elton, director of the Show.

Announcing our new address

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DAVID WEISS, *Importers*

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Arrested Motion

Whippets in hand carved stone. This pair, two feet high, represents a selection of truly unusual garden ornaments on display in our showrooms.

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Los Angeles: 861 No. La Cienega Blvd.
Dallas: 2722 Fairmount St.
San Francisco: 472 Jackson St.
Denver: 550 So. Colorado Blvd.

Typical of our distinctive line of upholstered chairs is the above illustrated #1471 chair (Patent #181559(D)).

A favored resource of West Coast decorators and better furniture stores for upholstered dining or game chairs and smart interest groups.

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In the Sherle Wagner tradition of elegance

custom wall coverings

Unusual, dramatic, hand-screened or flocked wallpapers. Washable, durable, luxurious. See the complete collection in our new book of wall coverings. Price: $15.

Sherle Wagner

123 East 57th Street, New York 22, Plaza 8-3300
West Coast Representatives: Kneedler-Fauchere, 451 Jackson Sq., San Francisco—144 N. Robertson Blvd., Los Angeles

Personalities

Larry Kravet of Kravet Fabrics, Inc., 50 East 53rd Street, New York, has announced the appointment of Randolph Jack as visual coordinator of drapery and upholstery fabrics. Mr. Jack, formerly designer with Melanie Kahane Associates and Joseph B. Platt, is designing a new group of fabrics to be presented in early summer.

* * *

Sara Little, formerly a decoration editor of "*House Beautiful*" magazine and consultant designer to Lever Brothers, R. H. Macy, and Revlon, Inc., has opened her own product design and development company at 111 East 56th Street, New York.

* * *

Mr. and Mrs. Boris Kroll of Boris Kroll Fabrics, Inc., left recently for an extended trip to Europe to visit such well known weaving centers as Lyons, Zurich, Milan, Como and Venice and to study old documents assembled in the famous museum collections.

* * *

Erratum

In the April issue of INTERIOR DESIGN, the location of the Wachovia Bank & Trust Company, shown on pages 180-183, should have been Charlotte, N. C., rather than Winston-Salem, and the desks used throughout should have been credited to Alma Desk Co., through Pound & Moore Co., Charlotte.

F. J. Newcomb Co., Inc.

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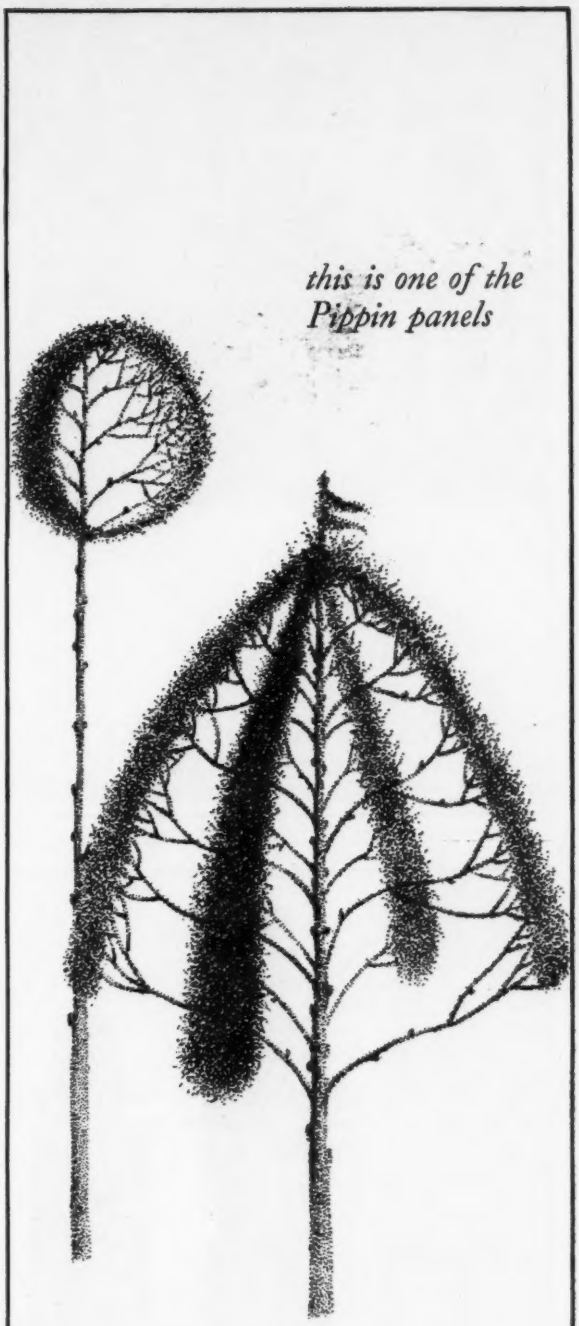

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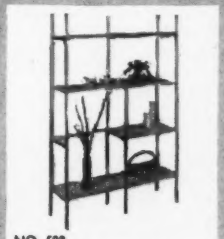

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